TYPOGRAPHER'S DESK MANUAL

IDENTIFYING, MEASURING, COMBINING AND SPECIFYING TYPE FACES

USING TYPE EFFECTIVELY FOR TEXT AND DISPLAY

SELECTING TYPE TO INTERPRET COPY, TO HARMONIZE WITH ILLUSTRATIONS AND TO PRINT WELL ON PAPER SPECIFIED

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PREFACE

THE typographer of today has more material at his disposal to develop his designs than ever before in the history of printing; yet he works under a handicap from the very lack of organization of so much material.

There are countless type founders' catalogs. These catalogs, however, are designed primarily for the use of printers and buyers of type, rather than for the typographer or designer in type. They serve excellently their purpose of showing material offered to printers by the type founders. But they are not arranged for purposes of design. A typographer with any general range of problems soon finds that he would need a whole battery of type founders' catalogs. He has to dig the information he wants out of cumbersome volumes. He may attempt to remedy the situation somewhat by files containing individual showings of the faces he proposes to use. But even these are frequently ineffective because of faulty arrangement, or lack of complete information, or lack of standardization in size, shape or contents. The more material the designer accumulates, the harder it is to organize it.

It has long been felt that the materials of typographic design should be made available for the typographer's use in some form of presentation which would combine the products of all important type founders in an accessible scheme; in a single volume, designed as a working tool rather than simply a book of reference.

With this need in mind, the author has developed this Typographer's Desk Manual. It takes the material offered to printers by type founders, and reorganizes it into material needed by typographers and available at the printer's. It considers the ultimate user of type material not the printer, but the designer in type. It presents that material in such a way as to enable him to solve his design problems more easily.

There are many factors that have to be considered in selecting the best type dress for any job of printing. Type faces differ from one another in their set size (alphabet length in points); in their visual size; in their basic design; in their weight; in their legibility; in the number of their derivatives; in their range of point sizes; in their accessory material, such as swash characters; and in their personality. Furthermore, many faces have particular aptitudes for specific visual connotations which should be understood if the typographer expects to make the fullest use of these faces.

All the foregoing aspects of type have been arranged in this Desk Manual for easy visualization, for quick reference, and for exact comparison. While it would be too much to expect that everything contained in a five-foot shelf of type founders' catalogs could be compressed into a single book, it is believed that here the essential material of interest to the designer has been selected so that necessary reference to a larger source has been cut to a minimum.

It is believed also that the typographer will get a great deal more from the Manual than simply the valuable convenience of reclassification. By its use the typographer will not only save time and avoid mistakes; it will help him discover new combinations and new ways to make his design effective. It makes him aware of pitfalls in the use of certain material which might otherwise trip him on account of his lack of experience with it. The Manual will be constantly useful whether he approaches

his problem from the practical or from the esthetic premise, from the "copy" angle or as a problem in layout.

For the student or beginner in typography, the Desk Manual should be especially valuable. To him the comprehensive catalogs of the type founders are not readily available, and such material as he has is usually bewildering. The beginner needs a quicker method of learning typography than experimenting with type faces which may appeal to him, but of whose peculiarities, possibilities and limitations he has no definite knowledge. For him the Desk Manual should serve as a guide for his preliminary essays and will remain a staunch friend and adviser when he develops into a full-fledged professional typographer.

Eugene de Lopatecki
New York, June, 1937.

CONTENTS

	Page
ADVERTISING TYPOGRAPHY	1
COPY FITTING AND TYPE MEASURING	13
TYPE SPECIMEN AND DATA CHARTS	19
BASIC UNITS OF MEASUREMENT	79
INTERCHANGEABILITY OF TYPE FACES	85
WEIGHTS OF SQUARE SERIF FACES	86
WEIGHTS OF SANS SERIF FACES	87

TYPE SPECIMEN AND DATA CHARTS

OLD-STYLE CLASSIC GROUP	Page
Baskerville	19
Benedictine Book	21
Bookman	27
Caslon	31
Century Expanded	33
Cheltenham Old Style	35
Cloister	37
Cochin	39
Cooper Black	41
Deepdene	43
Egmont Medium	47
Eve	49
Garamont	55
Goudy	57
Greco Bold	63
Italian Old Style	65
Kennerley	67
Nicolas Cochin	71
MODERN GROUP	
Bodoni	25
Bulmer	29
Eden (with Eden Bold)	45
Goudy Modern	59
Scotch	73
SQUARE SERIF GROUP	
Beton Medium (with Beton Bold)	23
Stymie Medium	77
SANS SERIF GROUP	
Franklin Gothic	51
Futura Medium	53
Goudy Sans Serif	61
Metrolite No. 2 (with Metroblack No. 2)	69
Stellar (with Stellar Bold)	75

ADVERTISING TYPOGRAPHY

THE typographic dress of any advertisement shares, along with the text or copy, the arrangement or layout, and the art work or illustrations, the responsibility of a three-fold function: viz., to draw attention to the advertisement, to hold the reader's interest, and to persuade him to take a certain course of desired action.

Typographic styling to meet the stringent demands of this complicated function involves three distinct problems:

(1) The SELLING problem,

(2) The AESTHETIC or ARTISTIC problem,

(3) The MECHANICAL problem.

Each of these three problems requires its own solution; the functional purpose of the advertisement demands a combination of these three solutions into a single formulation. To express this formulation in terms of an adequate and exact type specification schedule is the work of the advertising typographer.

THE SELLING PROBLEM

To select the type face or faces which will most effectively persuade the reader to accept the merchandise or service offered, calls for consideration of three points in making the decision for the general type style of the advertisement:

(1) The most logical type faces for the kind of goods or services offered; e.g., motor trucks logically require a type treatment different from that suitable for perfumes.

(2) The most suitable faces to interpret the mood or literary quality of the copy; e.g., frivolous copy should be treated differently from statistical copy.

(3) The type best suited to the taste and mentality of the readers; e.g., basement bargain hunters require a style of typography different from that which appeals to the sophisticated rich.

THE ARTISTIC PROBLEM

To give an advertisement as wide an appeal as possible, and to bring out all the inherent character and beauty, interest, and originality incorporated in the layout, posits four sub-problems dealing with the choice and handling of the type:

(1) The harmonious combination of text and display for maximum effectiveness.

(2) The correct weight or tone of the blocks of text, and of the display lines considered as units of design, to preserve the balance implied in the layout from which the typographer is working.

(3) Reasonable restraint in the number of faces used in combination, and in the number of sizes employed.

(4) Judicious use of supplementary typographic material: rules, ornaments, alternative letters.

THE MECHANICAL PROBLEM

Type is a refractory material, available in standard sizes. Conditions of printing affect the legibility, character, and charm of type faces. There are three aspects of the mechanical problem which call for the typographer's ingenuity:

(1) Measuring type; making it fit the spaces allotted in the layout.

(2) Selecting the faces which will print to advantage on the paper stock specified.

(3) Availability, at the compositor's shop, or from the founders, of the sizes and weights tentatively decided upon.

DEFINITION OF ADVERTISING TYPOGRAPHY

Advertising typography is, then, the specification of type which will attract, interest, and impel to action the audience to which the message is addressed, and which will print well on the vehicle of its distribution, in accordance with the artistic requirements of the layout, the logical presentation of what is offered, and the mood or quality of the copy, in type faces which are readily available for practical use.

The type specimen pages, and the supplementary tables following supply the typographer with the materials needed for the solution of problems in accordance with the foregoing definition.

THE TYPOGRAPHIC VOCABULARY

The first need of the typographer is a working vocabulary or list of practical type faces which he can

(1) Name (identify)

(2) Visualize

(3) Visualize in combination

IDENTIFICATION OF TYPE FACES

Type faces are most quickly recognized by a few characteristic or highly individualized letters, varying for the different faces, or by groups of characteristic letters which exemplify the main features of the design of the face.

On the type specimen pages are shown the most important identifying or tell-tale letters of each face. Some are highly individual, others express

general or basic features which set one type face off from another. These letters should be learned by visualization and by comparing them with the same letters in other faces.

The general characteristics of type faces are the second aid provided by type faces for their own recognition. Such things as the length of the ascenders and descenders, the amount of contrast between the weights of the thick and thin parts of the letters, the design of the serifs, and the width of the letters, vary for the various faces. A comparative study of these points will reveal the differences among the members of a group or family, and among the groups.

On the type specimen pages a paragraph explains the salient points of the basic design of each type face.

The experienced typographer recognizes a type face by the individual quality of texture and depth of tone it reveals when printed in lines or in paragraphs. Just as fabrics differ in texture, depending on the weight of material and style of weaving, so do type faces differ one from another in the subtle effect they have on the eye when seen in large masses.

The importance of this textural quality being once recognized, types become more interesting and their artistic possibilities are extended. It is type in the mass that the reader sees, and type in the mass that affects the balance of the layout and the artistic quality of the illustrations.

On each type specimen page is shown a paragraph of 12 point type, set solid, and leaded two points. The texture of the face can be studied from these specimens; the loss of tonal effect, with a concomitant gain in legibility, is visualized in the leaded section of each paragraph.

Freedom in typographic design comes only after the typographer can work without a type specimen before him. Several aids to visualization of type faces are included in the specimen pages. By developing a facility in visualizing, he will work with greater ease, pleasure and efficiency.

The complete alphabets show all the letters available in the standard fonts of the faces shown. The relation of the italic to the roman for weight and length of line will be noted; the regular figures and the small caps, if any, are included.

The specimen paragraphs in the upper right-hand corner also aid, if studied for their texture and tonal effect, in creating mental pictures of the appearance of the type in actual use.

SELECTING LOGICAL TYPE FACES

No type face should be selected, for any purpose whatsoever, that cannot be easily read under the ultimate reading conditions of the printed job. Paper and printing also modify the legibility of type to an appreciable extent.

But apart from these considerations is the fundamental one of choosing the right type to interpret the selling message. There are available type faces intrinsically suitable for every kind of merchandise or service, or more appropriate than other faces which are also suitable. The (sometimes) only slight increase in efficiency of one type face over another in bringing out the nature and quality of the offering is worth the time and trouble spent in its selection.

On the specimen pages a section, "copy for which suitable," indicates the kind of goods and services for which the face shown is particularly suitable. This will serve as a guide, and of course not as a final arbiter, of the selection of type faces to use in selling copy.

INTERPRETING THE MOOD OF THE COPY

All copy has a distinct mood or atmosphere, or literary quality, which can be supported by the type face chosen to reproduce it, or on the other hand spoiled by the wrong choice of type. While rules cannot be laid down for this aspect of typography, the principle remains that type should represent the literary treatment of its contents. Familiarity with the subtleties of the various faces is a first requisite in selecting faces to develop the mood of the copy. Experimentation and imagination will reveal the extent to which copy can be improved by a type face exactly in the "right mood."

The sections, "copy for which suitable" and "hints on using," contain suggestions for attacking this aspect of the typographic problem.

SELECTING TYPE TO SUIT THE AUDIENCE

This is a most important and often overlooked duty of the typographer. While it is generally true that any legible face can be made to convey a message to anybody, the efficient specification of type demands a more exacting discipline. Copy requiring punch, for example, may frequently be set in type which is almost worthless artistically, if addressed to people who are culturally below the appreciation of good typography. Copy intended for people of taste or for people in the habit of being up to the minute in everything, should be more than logical and legible.

To be able to select type for the cultural level of his readers, the typographer must, first of all, be cognizant of the beauty inherent in certain type faces, of the directness and ruggedness in others, of the honesty and modesty in others, and of the humor, frivolity, and absurdity in still other groups. This knowledge comes only through love of type and a broad-minded attitude which enables the typographer to see some merit in every face in the catalogs.

Under the head, "copy for which suitable," will be found suggestions for adapting the type selections to specific groups of readers. A study of the data under "characteristics" will also be found helpful.

HARMONIOUS COMBINATION OF TEXT AND DISPLAY

Typography is only one part of an advertisement. The advertisement, as a whole, must hang together, and first of all impress the reader as a unity, wherein all the parts take their places, and do not jump out to annoy the reader or to reveal the cleverness of the typographer or layout man.

When two or more type faces are used in a single design, a sort of internal strife is stirred up, which must be kept in bounds lest it distract and annoy.

Whether the main part of the message is carried by the type, or the type is an accessory to a story told in pictures, the type must keep its place on the page, and not fly at the throat of other type placed in juxtaposition.

The matter of combining types of different groups in a single design is not so much a matter of color as of texture and of basic harmony of shape. Even if the text face is too small for its basic shape to be evident, unless the display face has a basic shape related to that of the text, there will be a discord. This discord will be more evident as the size of the text face is increased. Textures, distinctive and individualistic, can be made to mix, just as fabrics can, in the design of a handsome gown or robe.

A study of the basic shapes and of the textures of the various faces shown on the specimen pages will enable the typographer to mix his type faces judiciously.

TONES INDICATED ON LAYOUT

In all layout work worthy of the name, the tone or color value of the type masses is considered in the design. The typographer who is blind to this fact is deliberately destroying the creation of another artist. Tonal intensities, therefore, require careful attention.

When type is set solid it has a fine, even tone, more evident if the printed specimen is held several feet from the eye. This tone can be made to vary toward lightness by increasing the leads, or white space between the lines. The increase in leading can continue until the lines fall apart and become strips of gray on the paper, at which time new problems of design are set up, which become the prerogative of the layout man.

It is not the function of the typographer, working as such, to interfere with or change the layout. If a tone is indicated, it is the duty of the typographer to supply it, in a compact mass of appropriate texture.

The tonal intensity of any type face remains constant, for all practical purposes, throughout all changes in type size. Tonal intensity manipulation, either up or down the scale, therefore, must be accomplished by leading, by using another face in the group or family, or by going outside the group to find a harmonious accessory face to complete the tonal pattern.

On the type specimen pages are shown in large figures, placed conveniently for quick comparison, the tonal intensities or "color values" of each face,

computed by comparing identical copy set solid and printed under identical conditions. The higher the number, the darker the type.

Part of the paragraph below the rating has been leaded two points to show the effect of leading on the solid specimen. The lightening, or loss of tone due to leading, varies with different faces; thus a heavy face (one with a high rating) will lose more tone, proportionately, than a face with a low rating (a light face) for the same amount of leading in each case.

A MINIMUM NUMBER OF FACES IN ONE ADVERTISEMENT IS ALWAYS DESIRABLE

The purpose of type, principally, is to invite reading, and not to draw special attention to itself. When the typographic scheme is over-developed to the point that the type steals the interest from the message contained therein, the typographer has exceeded his prerogative.

Too many kinds of type in one advertisement will draw an over amount of attention to the type itself, and away from the message itself. Theoretically, one face should be sufficient, with its variations, for any typographic scheme. But many text faces do not display well, and others have no great range of weights or sizes, so that recourse must be made to outside help. Also, the beauty of one face may be accentuated, and the whole design improved by the judicious introduction of accessory faces. The combination of two or more faces in a single composition requires a keen eye for niceties of design, and imagination to try combinations that have not been previously used.

COMBINING TYPE FACES

Quite apart from the theoretical affinity of certain faces for others, is the demand of creative design to try new combinations of type to produce unusual results. To see these combinations mentally is to save time and to prevent disappointments when the job is proved.

In the section on the type specimen pages headed "combines with" are listed feasible combinations. The natural or intrinsic harmonies are listed first. Obviously, members of the same family (derivatives) are the most harmonious. Other combinations, noted, are good; others are possible under exigencies of shortage of material.

In experimenting with combinations, the tonal intensity ratings may be used to advantage in visualizing the effects of the proposed schemes.

SUPPLEMENTARY TYPOGRAPHIC MATERIAL

In addition to type faces, the founders supply a large variety of appropriate type ornaments, rules, and initials which are part of the typographer's working kit. The printer's flowers, as they are called, which are supplied to go with Caslon, are

almost as important as the type itself in working out designs in the traditional Caslon style.

The principle of using accessory ornaments is the same as that of using accessory type faces; the ornament should belong to the same family as the type face. Many beautiful embellishments have been designed to go with the Old Style-Classic group of faces and with Bodoni; practically all the faces have special decorative or alternative capitals which can be used as paragraph initials or in display. So great is the supply of this material, and so varied the conceits used to make the accessories interesting and characteristic, that the typographer has only to be aware of their existence to want to make use of them.

> Under the head "accessories" are given clues to the availability of typographic embellishments of all kinds. In a few cases where no special material is supplied by the type founders, suggestions are made for the guidance of the typographer. The type founders' catalogs should be consulted for details of design, size and specification number, and also for the name of the embellishments.

TYPE TO ACCOMPANY ILLUSTRATIONS

Most advertisements have pictures or decorative material incorporated in them, and under certain conditions the pictorial units affect the choice of type face. Drawings executed in definite techniques, such as pen and ink, wood engraving, and etching; and photographs with characteristic technical or surface treatments, may be rendered more interesting if the type selection is made with these features in mind. Harmony of type and illustration is always an essential consideration in any advertisement.

> Under the section, "when to use," are indicated possibilities and positive suggestions for the type of illustrations which will harmonize with the type face shown in specimen.

PAPER STOCK AND ITS EFFECT ON TYPE

The harder the surface of the paper, the thinner will type look on it, and vice versa. This works both advantageously and badly, depending on the type face selected.

The Modern faces (Bodoni, etc.) were designed for hard surfaces. The hairline serifs and thin parts of the type lose their character on soft paper. Caslon, designed in a day when only hand-made paper was available, and full of naïve imperfections as it is, requires a soft surface to give it warmth and to slur over the imperfections in design. Very light faces, like Egmont Light, Metrolite, Girder Light, lose their distinction if thickened by being printed on spongy surfaces. Other faces thicken but do not lose their personality on the softer stocks.

When the typographer can control the choice of paper, as in direct-mail work, he should choose his paper and type with due regard for their mutual fitness. When the paper is beyond his control, he should fit the type to the paper.

The section, "when to use," reminds the typographer of the effect which specific paper stocks will have on the type face shown in specimen; this is an important consideration because paper modifies the legibility, tonal intensity, and characteristic beauty of type faces.

AVAILABILITY OF TYPE MATERIAL

There are five sources of type material in America. The source controls to some extent the price of the type, and also the procedure of manufacturing the advertisement.

FOUNDRY type is set by hand, and except in a few instances of fine book printing, special presentations, etc., electros must be used to spare wear and tear on the original type.

MACHINE type (Linotype, Intertype) is set on a keyboard machine in slugs making complete lines. Authors' corrections require the resetting of whole lines. The slugs, after using, are thrown into the melting pot, or are stored for reprints of the same job, at no great expense, because no capital tie-up is involved except the price of the type metal and the storage space.

MONOTYPE composing is done on a keyboard machine which punches a paper ribbon; the type is cast in single letter units in lines of the desired length, on a casting machine at any convenient time. After printing the type may be thrown in, or kept for reprinting. Extra castings of new type may also be made from the original ribbon.

MONOTYPE also makes "sorts," individual types which are stored in the case to be set by hand. After printing the Monotype sorts may be thrown in, as a fresh supply can be quickly and easily made.

LUDLOW composition is done by hand in a special stick, one line at a time, and cast into slugs on a machine. The line-length slugs are melted down after printing, or stored for reprinting.

A. P. L. (ALL PURPOSE LINOTYPE) composition is similar to Ludlow in that lines are set by hand, and cast one line at a time. A. P. L. faces are all display sizes, whereas Ludlow faces run the whole range of sizes from the smallest to the largest.

Thus for short-run jobs, printing is done from electros if foundry type is specified, and from type specially cast for the job if any other kind is used. For long runs, even the Machine, etc., type must be electrotyped (or otherwise stereotyped) because at a varying stage it begins to show wear, due to its comparative softness, the nature of the paper stock, the kind of presswork, and other mechanical factors.

With every generation, type tends to thicken. The type in electros are microscopically heavier than the original type, stereos noticeably heavier, and electros made from electros, and stereos made from electros increasingly thicker, respectively. The stereotypic thickening of very small type used for newspaper advertising must be watched and provided for, to avoid the pitfall of illegibility.

The section "availability" shows the complete range of sizes made for each specimen. Not all sizes are available from every source.

No attempt has been made to show the size range from each source, because founders are making additions to their lines almost daily. For general guidance, however, the following schedule will be found useful.

Foundry type is made in the smallest sizes up to the limit, which ranges from 48 to 144 points, depending on the face.

Machine type ranges from the smallest sizes to the smaller display sizes.

Monotype faces range from the smallest to 36 point in most cases, and larger in a few cases.

Ludlow sizes begin generally at 10 or 12 point, and run up to the largest display sizes. A few faces are as small as 8 point.

A. P. L. faces begin where the text or smaller display sizes leave off, and run up to the maximum.

INTERCHANGEABILITY OF TYPE FACES

Some faces have become so popular that they are made by different founders, sometimes by mutual agreement, when the identical face becomes available from different sources. More often the designs are modified slightly by the various founders, in which case they may keep their traditional names, or they may be given different names. In a few exceptional cases, the same name has been used for faces diverging widely in appearance.

There has been, up to the present, no standardization of the weights of the variants of faces having the same name, or the same appearance under a different name; nor has there been any standardization of the terminology of the different weights. Thus, the Bold of one face may correspond in design and weight to the Medium of another face, or the face of the same name by another founder; and faces having the same weight nomenclature may vary in weight when specimens are compared. Thus, for example, a Bold may be specified in a certain face, and the compositor, not having that face, may supply practically the same thing from another founder, under the same or a different name, using the Bold of the face he substitutes, and the result be altogether different from the one desired by the typographer.

Generally speaking, one face may be substituted for another, if it has the same appearance, without mechanical difficulty. The peril lies in the fact that substitu-

tions are made by nomenclature rather than by matching the substituted face with a specimen of the one desired and specified.

The interchangeability schedules following the type specimen sheets supply data necessary for exact specification when one face must be substituted for another on account of non-availability of the face originally specified or intended for use.

THE TYPOGRAPHIC VOCABULARY

The specimen pages show a representative selection of Old Style-Classic, Modern, Square Serif, Sans Serif, and heavy display faces, all of which are commonly used both in the text sizes and in display. They form a working vocabulary sufficient for average needs.

An extensive table is appended to the specimen page section, giving basic units of measurement and other information for faces not shown in specimen.

ATTACKING THE TYPOGRAPHIC PROBLEM

Typographic problems are approached in different ways, depending on the nature of the problems, the data supplied, and the individual methods of typographers. The nature of the problem is usually the factor which determines the method.

Some problems are essentially matters of fitting a large amount of copy into positions indicated, with considerable latitude permitted the typographer in changing sizes marked on the layout. The proper approach to such problems is obviously to cast up all the copy in tentative sizes selected for their legibility and emphasis; from the scheme so obtained the layout may be changed or the copy cut to fit.

Other problems consist chiefly in styling copy to suit the kind of merchandise offered or the mood of the copy. The proper approach in such cases is a careful study and visualization of the merchandise, careful reading of the copy, and a talk with the copy writer.

Problems of choosing a type dress to embellish jobs consisting largely of fine or characteristic illustrations require a study of the original illustrations or good proofs of them, and a consultation with the art director or visualizer. Problems in which the paper stock figures emphatically are best solved if the typographer can have his proposed type proved in specimen on the paper indicated. In lieu of this, a specimen of the face, printed on the stock to be used, should be procured for study of the merits of the combination.

Typographic problems involving important display lines require consideration of letter spacing, the amount of white space available for the descenders and the shoulders of the type, and a careful study of the forms of the individual letters to be displayed. Many excellent text faces reveal deficiencies in artistic merit when thrown up large. In such an event, the problem becomes one of choosing suitable combina-

tions of type. Those problems which demand the use of specific faces should warn the typographer to make a careful preliminary study of the sizes and weights available, and of the possible use of appropriate accessory material, as well as of the traditional handling of the face in fine typographic design. The resources of the specified face are thus thoroughly explored before specification is begun.

When copy is addressed to special groups, thought should be given to the kind of type which will best agree with the reading habits and the mental and cultural status of the group. The general characteristics of the type selected will suggest its full treatment in working out the problem.

When period treatment is the problem, such as, e.g., a restoration of the typographic mood of the "gay nineties" or of Colonial America, the problem may be handled in one of two ways. First, the good or bad (as the case may be) typography of the period may be copied from contemporary specimens; secondly, the essence or spirit of the period may be captured through reading, and the study of records, pictures, furniture, costumes and houses; the spirit of the period, thus absorbed, may be rendered in any type dress deemed suitable.

CREATIVE TYPOGRAPHY

Typography is a fine art, and as such subject to rules only in so far as they help the designer, make suggestions which he can elaborate, and keep him out of some of the traps which long experience has shown to remain constant in the practice of his art.

Typography has all the advantages of a fine tradition and a dynamic present. Printing from movable types was born full-blown as a fine art, shook off the shackles of medievalism under the aegis of the great printers of the Italian Renaissance, and has come down to us enriched by the unfailing enthusiasm of a succession of great artists. Today, the wealth of new material flowing from the type founders and the inventiveness of typographers are keeping it expanding and moving in the direction of greater triumphs.

With all the wealth of past and present resources at its command, typography is meeting the challenge of the modern world of business. Despite the tremendous improvement in recent years of pictorial illustration, and in defiance of the radio and the motion pictures, the printed word is still the chief medium for transmitting ideas. The maintenance of this position is in the hands of the present-day typographers.

Advertising, an essential factor in our distribution system, and therefore of the whole social scheme, demands novelty to be effective, and nowhere more than in its typography. The essential nature of advertising abolishes all restraints and strings on originality, and provides the advertising typographer with an opportunity for free design larger than that offered by almost any other art.

The first requisite of the typographer would seem to be, then, a keen imagination and courage to use it. Imaginative creations are, in the last analysis, largely a matter of combining old material into new schemes. Much of the old material, out of which the typographer may construct new creations to meet the insistent demands of advertising, is contained in the pages of this book.

The rules indicated, and the suggestions contained herein, are offered as much for the inspiration of the professional typographer as they are for the guidance of the beginner. There is nothing rigid or mandatory about any of the pronouncements. They are based on good practice, both past and current, but they are not final. The very lack of finality in typography is what keeps it, in spite of its great achievements, perennially young.

COPY FITTING AND TYPE MEASURING

LENGTH OF LINE

The length of a line of type is known as its "measure." Measures are expressed in picas. A pica is 1/6 inch (or one inch equals 6 picas). Thus a three-inch line measures 18 picas.

SET WIDTH OF TYPE

Types vary in width both for the size of the type and the face used. The set width of the type selected for use in the solution of any copy fitting problem must be known before the problem can be solved.

For practical purposes the set width is reduced to a figure which represents, theoretically, the number of letters or characters which could be set in a line measuring one pica. Thus, 4 Caslon Old Face letters of the 6 pt. size will fit, on the average, into a measure of one pica, set side by side. 2 Caslon Old Face letters, Italic, of the 18 pt. size will fit in one pica, side by side. 3 Caslon Old Face letters, 10 pt., will fit in a one pica measure. The number of Caslon Old Face letters, 8 pt., which will fit in one pica is 3.4. The number of 24 pt. Caslon Old Face letters which will fit into a measure of one pica is 1.3, and so on.

These figures, which represent the number of characters which will fit into a pica measure, side by side, are the BASIC UNITS OF MEASUREMENT.

On the type specimen pages and in the tables following them are given the BASIC UNITS OF MEASUREMENT OF ALL TYPE FACES IN COMMON USE.

By multiplying the measure of the line, in picas, by the basic unit of measurement, the character count of the line is found. Thus, in a line three inches long, there are 18×3 or 54 characters of Caslon Old Face, because 18 is the pica measure of the line and 3 is the basic unit of measurement for Caslon Old Face, 10 pt.

CASTING COPY

For accurate copy casting or counting, all the letters, spaces, and punctuation marks included in the copy must be counted. To find the character count of typewritten copy, proceed as follows:

Count the total number of lines of copy, including short lines. (Three lines per inch if double-spaced; six lines if single-spaced.)

Measure a few lines across, and take the average length in inches.

Count the number of letters and spaces across one inch of the copy. This will be either 10, for standard (pica) typewriting, or 12, for elite.

Multiply the number of lines by the average length of line in inches and by the character count for one inch of copy. The result is the total character count of copy.

Example. What is the character count of 20 lines of standard typewriting 6 inches long? The answer: 20×6×10. This expression need not be multiplied out, because, in turning the copy into type, cancellation will be used.

THE SIZE OF TYPE

Type sizes are expressed in points. A point is 1/72 inch. Thus 8 pt. type is 1/9 inch deep, 12 pt. type is 1/6 inch deep, 18 pt. type is ¼ inch deep, and so on.

The number of lines to the inch is given in the following table:

Point size	Lines to the inch
4 pt.	18
5 pt.	14 plus a small fraction
6 pt.	12
7 pt.	10 plus a small fraction
8 pt.	9
9 pt.	8
10 pt.	7 plus a small fraction
12 pt.	6
14 pt.	5 plus a small fraction
18 pt.	4
24 pt.	3
30 pt.	2 2/5
36 pt.	2
48 pt.	1½
60 pt.	1 1/5
72 pt.	1

TYPICAL COPY FITTING PROBLEMS

There are three typical copy fitting problems, and many variations of the three. An example of each is given to demonstrate the use of the basic units of measurement and other short-cuts to quick and accurate copy fitting.

Problem. Typewritten copy consists of 30 lines, 5 inches long, elite typewriting. This is to be set in 12 pt. Cheltenham, in lines measuring 20 picas. How many lines will it make?

Cast up the copy thus: 30×5×12.

Multiply the measure of the line by the basic unit of measurement for Cheltenham 12 pt., thus 20×2.5.

Divide the character count of the copy by the character count of the line, thus:

$$\frac{30\times5\times12}{20\times2.5}$$

When this fraction is worked out the answer will be found to be 36 lines.

Problem. Copy consists of 30 lines, 5 inches long of elite typewriting. This is to be set in 20 lines of Cloister, 18 pt. How long will the lines be?

Cast up the copy, thus: $30\times5\times12$.

Divide this character count by the number of lines to find the character count of one line, thus:

$$\frac{30\times5\times12}{20}$$

The result is 90.

Divide the character count of one line by the basic unit of measurement for 18 pt. Cloister, thus:

$$\frac{90}{2}$$

The result, 45, is the length of line in picas. By dividing by 6 the length of the line in inches is obtained; in this case it is $7\frac{1}{2}$.

Problem. How much copy should be written to fill a paragraph of 10 lines, 4 inches long, to be set in 11 pt. Electra?

Multiply the measure in picas by the basic unit of measurement for 11 pt. Electra, thus: 24×2.5, or 60.

Set the typewriter for a 60-character line, and write ten lines.

RESETTING COPY ALREADY PRINTED

To reset copy already in type, the character count is first ascertained by counting a line or two of the copy, taking the average character count for one line, and multiplying the number thus found by the number of lines. From this point on, proceed as with typewritten copy.

SHORT-CUTS IN COPY FITTING

It is a simple matter to find out what space or area a block of type will occupy when it is to be reset in another size of the same face, without recourse to counting or to the use of the basic units of measurement.

The area or space on the paper which type occupies varies with the square of the point size. Thus a paragraph, of whatever shape, of 10 pt. occupies $\frac{10\times10}{12\times12}$ of the

area of the same copy set in 12 pt. Copy set in 18 pt. occupies $\frac{18\times18}{14\times14}$ times as much space as the same copy set in 14 pt.

Example. A paragraph measures 20 picas wide by 26 picas deep. It is set in 12 pt. Kennerley. What area will it occupy if reset in 18 pt. Kennerley?

Multiply the area expressed in square picas by the square of 18 and divide by the square of 12. Thus;

$$\frac{20\times26\times18\times18}{12\times12}$$

This fraction simplifies down to 1,170 square picas, which is the area the paragraph will occupy when set in 18 pt.

To find the depth of the new paragraph, divide the area by the measure of the line. Thus, if the line is to be set 39 picas, divide 1,170 by 39. The result is 30 picas, which is the depth of the paragraph.

To find the measure of the line, if the desired number of lines is known, divide the area by the pica depth of the desired number of lines. Thus, if 14 lines of 18 pt. are desired, divide 1,170 by $14\times1\frac{1}{2}$, because each 18 pt. line is $1\frac{1}{2}$ picas deep. The result is 55.7 picas. For practical purposes, consider this to be 56 picas.

A more simplified application of this short-cut is exemplified in the following problem:

A column of 9 pt. type measures 46 picas in depth. How deep will it be if reset in 12 pt. type of the same face?

As long as the measure of the line (width of column) remains constant, it can be disregarded.

Multiply the depth of the column by the square of 12 and divide by the square of 9, thus:

$$\frac{46\times12\times12}{9\times9}$$

The result is 82 picas. The 46 pica deep column will therefore have to be lengthened to 82 picas when the size of type used is changed from 9 pt. to 12 pt.

AREAS VARY WITH DIFFERENT FACES

The extent to which areas occupied by type blocks will vary for any proposed type faces of the same size can be quickly calculated by using the basic unit of measurement.

Example. A paragraph of type is set in 12 pt. Baskerville in lines measuring 23 picas. How long will the lines be if the same number of lines are used in resetting the paragraph in 12 pt. Memphis Extra Bold?

The basic unit for 12 pt. Baskerville is 2.3. The basic unit for 12 pt. Memphis Extra Bold is 1.7.

Multiply the measure by the Baskerville figure and divide by the Memphis figure, thus:

$$\frac{23 \times 2.3}{1.7}$$

The result is 31 picas and a small fraction. The measure of the paragraph, therefore, if reset in Memphis Extra Bold would be 31½ picas.

QUICK PRELIMINARY COPY ESTIMATING

The approximate area which copy will occupy when set from typewritten manuscript, if an average set width type is used, can be estimated by using the following rule of thumb:

> Typewritten copy, single-spaced, will when set in 14 pt. occupy about the same area as the original copy. If 12 pt. type is used, the area of the type will be about three-quarters that occupied by the typewritten copy. If set in 10 pt., the type will occupy approximately half the area of the manuscript.

This rule makes no pretense of being an accurate method of copy fitting, but it is an extremely useful one in making a guess at a decision for the choice of type size for a long manuscript. Whatever conclusion is reached by applying the rule of thumb, the results should be checked and verified by the use of the basic unit of measurement for the proper size of the face selected.

The problems and examples cited to demonstrate the methods of copy fitting have been worked out on the assumption that the type matter in each case was set solid, i.e., without leads between the lines. If leaded type is to be used, the amount of increase in the depth of the type blocks must be included in the calculations.

Thus 10 pt. Caslon Old Face, with a basic measurement of 3, if set 2 pt. leaded, would be calculated as 12 pt. type with a basic measurement of 3; 14 pt. type of any face leaded 4 pts. would be calculated as 18 pt. with a basic unit of measurement of the 14 pt. size, etc.

EXPLANATION OF ABBREVIATIONS AND EXPRESSIONS USED IN THE TYPE SPECIMEN PAGES

A. T. F. . . . . American Type Founders Company

Lino., Linotype . . . . . Mergenthaler Linotype Company

Mono., Monotype . . . . . Lanston Monotype Machine Company

Bauer . . . . . Bauer Type Foundry, Inc. (European Type)

Continental . Continental Typefounders Association, Inc. (European Type)

Lud., Ludlow . . . . . Ludlow Typograph Company

A. P. L. . . . . All Purpose Linotype (Linotype faces in display sizes)

Intertype . . . . . Intertype Corporation

Italian shape "y" . . . . . Long stem straight

Old Style Figures . . Figures with ascenders and descenders, in addition to figures shown with alphabets in specimen

Swash . . . . . Flowing curves, referring to stems, tails, or serifs

Uncial . . The right-hand stem of Cap U extends to line like lower case u

Modern . . . . . Any derivative of Bodoni, introduced since 1800

Modernistic . . . . . Current design interpreting present-day trends

OLD STYLE-CLASSIC GROUP

Baskerville

TONAL INTENSITY 21

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890
abcdefghijklmnopqrstuvwxyz1234567890

Baskerville belongs to the same tradition as Caslon, for which it is easily mistaken by the uninitiated. It is an eighteenth century English face. The naïve incongruities and minor crudities which give Caslon its charm are missing in Baskerville, resulting in a more homogeneous texture than the more famous face. Because Caslon developed more fully in this

---

MU Good contrast between thick and thin.

RI Serifs well rounded to stems.

E Long lower bar rounded to join stem.

B Bottom loop rounded to join stem.

bB Ascenders taller than caps.

g Loop incomplete.

a Loop slants up.

t Cross very thin.

J Extends below line.

T Long cross bar.

Y No top serifs.

CHARACTERS PER PICA

6 pt., 3.8; 8 pt., 3.1; 9 pt., 2.9; 10 pt., 2.6; 11 pt., 2.4; 12 pt., 2.3; 14 pt., 2; 16 pt., 1.7; 18 pt., 1.7; 24 pt., 1.3.

BASIC UNIT OF MEASUREMENT 12 PT. CHARACTERS TO 1 PICA 2·3

CHARACTERISTICS

Sound, honest face of high legibility.
Closely-knit pleasant texture with moderate sparkle.
Serifs curve boldly into stems.
Comparatively short descenders.
Resembles Caslon, without the irregularities and imperfections of the more famous face.

HINTS ON USING

One of the best light-weight display faces.
Bold face displays excellently: highly legible in all sizes, making the bold a useful text face.

WHEN TO USE

Good on all kinds of stock.
Excellent accessory to illustrations where attention is not specially desired for the typography.
Many small loops make it unsatisfactory for offset.

COMBINES WITH

All Caslon derivatives.
Cloister Black, Old English, Goudy Text.
Futura, Vogue, Sans Serifs, Condensed Gothics.
Cooper Black, Vulcan Bold.

ACCESSORIES

Old Style Figures.
Swash Italic Caps.
Thick and thin rules in combination.
Printer's flowers in the Caslon tradition.

COPY FOR WHICH SUITABLE

Any copy implying solid worth, stability, reliability, traditional excellence.
Copy addressed to men and/or women.
Book length and booklet copy.
Layouts requiring many accents in Bold of the text face.

AVAILABILITY

6 pt., 8, 9, 10, 11, 12, 14, 16, 18, 24, 30, 36, 48, 60, 72.
Bold 6 pt. to 36.
Foundry, Machine, Monotype.

OLD STYLE-CLASSIC GROUP

Benedictine Book

TONAL INTENSITY 25

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890
abcdefghijklmnopqrstuvwxyz1234567890

This face, the property of the Mergenthaler Linotype Company, is developed from the types used in Italy shortly after the introduction of printing from Germany towards the end of the fifteenth century. Before typography reached its beautiful development in the designs of Nicolas Jenson, there were many transitional faces, with quaint details

---

A Two-way top serif.

M Two-way top serif.

P Loop incomplete.

h Loop swings in, ends in heavy serif.

np Concave serifs.

a Note form of serif.

e Cross bar slants.

k No serif on slanting upstroke.

b Slight bend to stem forms serif.

p No lower serif.

f Thin neck below loop.

j Thin neck above loop.

CHARACTERS PER PICA

6 pt., 3.8; 7 pt., 3.4; 8 pt., 3.1; 9 pt., 2.8; 10 pt., 2.5; 11 pt., 2.3; 12 pt., 2.2; 14 pt., 1.9; 18 pt., 1.6; 24 pt., 1.2.

BASIC UNIT OF MEASUREMENT 12 PT. CHARACTERS TO 1 PICA 2·2

CHARACTERISTICS

An archaic looking type, with closely-knit even texture, slight sparkle; highly legible.
The design of certain letters, such as the lower case "h" and "e," and the treatment of the serifs, produce an effect savouring of medievalism.

HINTS ON USING

The archaic quality is paramount in the light and medium weights (Benedictine Book, Benedictine) and much less evident in Benedictine Bold.
For archaic effects an off-white antique stock is best.
Has enough individuality to be a good attention-getter in juxtaposition or proximity to other book faces.

WHEN TO USE

Appears well on any stock.
Harmonizes with woodcut effects in illustrations, and illustrations and ornament with medieval subject matter or art treatment.
Medium and Bold weights good for offset and rotogravure reproduction.

COMBINES WITH

Derivatives: Benedictine (medium weight), Benedictine Bold.
Cloister Black, Old English.
Condensed Gothics.

ACCESSORIES

Calligraphic Initials. Lombardic Initials.
Old Style Figures.

COPY FOR WHICH SUITABLE

Selling copy for any substantial merchandise or service.
Copy dealing with hand-wrought articles, or implying craftsmanship in its manufacture; e.g., pottery, wrought iron, homespuns.
"Period" copy, 15th century or medieval connotation.
Copy with religious atmosphere; e.g., churches, mausoleums, caskets, monuments.
Literary copy.
Copy addressed to men and/or women of taste.

AVAILABILITY

6 pt., 7, 8, 10, 11, 12, 14, 18, 24, 30, 36.
Linotype.

SQUARE SERIF GROUP

Beton Medium

(with Beton Bold)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890
abcdefghijklmnopqrstuvwxyz1234567890

TONAL INTENSITY 27

Beton, introduced into America by the Bauer Type Foundry, Inc., and recently made available for machine composition, has strong characteristics which make it excellent typographic material. It differs so drastically in design from other members of the Square Serif group that it is not interchangeable with any other face, although at first glance they

---

AM Single serifs (extend outward from stems).

UN Alternative serifs curve to stems.

G Cross bar extends in only.

y Single serif on tail.

R No serif on tail.

a Small loop, serif on both ends of stem.

mn Single serifs on feet.

g Tail almost closes loop.

i Round dot.

f Serif on foot.

ec Suggestion of serifs at lower terminals.

CHARACTERS PER PICA

8 pt., 3.3; 10 pt., 2.6; 12 pt., 2.2; 14 pt., 2; 18 pt., 1.6; 24 pt., 1.2.

BASIC UNIT OF MEASUREMENT 12 PT. CHARACTERS TO 1 PICA 2·2

CHARACTERISTICS

Excellent Square Serif face; heavy serifs promote evenness of color and texture.
More legible than most Sans Serif faces in text sizes, less legible than Classic and Modern.
Many serifs, particularly at feet of the stems, are single, i.e., they are placed on one side of the foot.
Some serifs curve to stems, making for a less rigid effect than Stymie.

HINTS ON USING

Great variation in width of caps necessitates letterspacing in Cap display lines.
Cap lines may be set without letterspacing to produce effect of almost continuous black bands.
Layouts with simple strong geometrical basis bring out character of the face.
Fine range of color and sizes gives ample material to develop typographic scheme without outside help.

WHEN TO USE

Prints well on any stock.
Beauty of Light face best revealed by hard stock.
Excellent for offset and rotogravure.

COMBINES WITH

Derivatives: Beton Light, Medium, Bold, Extrabold, Open, Medium Condensed, Bold Condensed.
Karnak family, Girder, Stymie, Tower, Obelisk.
Sans Serifs, Gothics, Caslon, Old Style, Scotch, Bookman, Bodoni.

ACCESSORIES

Heavy rules, geometrical ornaments.

COPY FOR WHICH SUITABLE

Copy with modernistic implication.
Any copy suggesting this machine age.
Technical, engineering, scientific copy.
Copy addressed to men.

AVAILABILITY

8 pt., 10, 12, 14, 16, 18, 24, 30, 36, 48, 60, 72.
Foundry, Machine.

MODERN GROUP

Bodoni

TONAL INTENSITY 29

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890
abcdefghijklmnopqrstuvwxyz1234567890

More than a type face; a whole theory of typography which upset the type founding industry about the beginning of the nineteenth century. The letters are based on the intaglio captions cut into steel and copper plates to explain the engraved pictures thereon, and the character of the engraver's fine-pointed tool is captured in the sharp straight serifs and mechanically

A B Sharp contrast between thick and thin. Mechanical curves.

O Black masses symmetrically balanced.

T Top serifs curved to cross bar.

E F Middle bar short.

C Wide opening.

R Tail has double curve.

Q *Q* Tapering tail starts in middle.

d i p Long ascenders and descenders.

H W K Caps have tendency to same width.

y Thin stem lightly swash, ends in round dots.

g Large loop.

J Tail descends below line.

CHARACTERS PER PICA

6 pt., 3.9; 7 pt., 3.4; 8 pt., 3; 10 pt., 2.5; 12 pt., 2.3; 14 pt., 2.1; 16 pt., 1.9; 18 pt., 1.7; 21 pt., 1.5; 24 pt., 1.3.

BASIC UNIT OF MEASUREMENT 12 PT. CHARACTERS TO 1 PICA 2·3

CHARACTERISTICS

Sharp thin serifs, thin horizontal strokes; heavy vertical strokes; strong contrast makes the letters sparkle.
Curves mechanically drawn; change from thick to thin in curves is abrupt.
Bodoni is cold, sparkling, austere, aloof, formal, aristocratic; with a hard, metallic texture.

HINTS ON USING

Always use wide leading with Bodoni.
Wide margins and large white space characteristic of best usage.
Large range of sizes and weights within the group make outside aid unnecessary.
Fine presswork and hard-surfaced paper necessary to bring out the characteristic beauty of the face.

WHEN TO USE

When coated stock is available.
With fine halftones.
With sharply incised pen and ink illustrations, or illustrations having sharp contrasting areas of solid black and pure white.
Text sizes do not reproduce well in offset or rotogravure.

COMBINES WITH

Derivatives: Bodoni Book, Bodoni Bold, Ultra Bodoni, Poster Bodoni, Bodoni Modern, Bodoni Open, Onyx, Campanile, Bodoni Bold Condensed, Slim Black. Sans Serifs, Gothics, Bernhard Script, Bernhard Cursive, and other fine scripts. Nubian, Gloria.

ACCESSORIES

Thick and thin rules in combination. Tapered Dashes; Bernhard Cursive Ornaments (swashes).
Bodoni (decorative) Initials.
Bodoni Ornaments (printer's flowers, etc.)

COPY FOR WHICH SUITABLE

Selling copy for articles of great elegance, style, intrinsic worth.
Copy intended to convey the impression of exclusiveness, wealth, snobbery.
Copy suggesting mechanical precision, e.g., watches, optical goods, fine tools.
Institutional, formal copy. Books and booklets.
Copy addressed to men and/or women of taste.

AVAILABILITY

6 pt., 7, 8, 9, 10, 12, 14, 16, 18, 21, 24, 30, 36, 42, 48, 60, 72.
Foundry, Machine, Monotype, Ludlow, A. P. L.

OLD STYLE-CLASSIC GROUP

Bookman

TONAL INTENSITY 28

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890
abcdefghijklmnopqrstuvwxyz1234567890

Bookman got its foot into the typographic democracy at a time when available good type faces were few, and when more color was demanded in a text type than was readily obtainable from the limited supply. In display sizes, the crudities of design become evident; but for text it still holds its own where warm even color and legibility are requisites.

A I — Little contrast between thicks and thins. Heavy serifs.

P B — Wide loops.

E K *L* — Caps have tendency to equal width.

S — Wide flat curves. Serifs incline backwards.

C T — Top serifs sharply inclined.

Q — Tail goes in reverse direction.

gpyi — Short descenders.

g — Hook at top.

says — L. c. letters have tendency to equal widths.

b — Lower end of stem pointed.

G — Lower end of short stem pointed.

CHARACTERS PER PICA

6 pt., 3.5; 7 pt., 3.3; 8 pt., 3.1; 9 pt., 2.9; 10 pt., 2.6; 11 pt., 2.4; 12 pt., 2.2; 14 pt., 1.9; 18 pt., 1.5; 24 pt., 1.1.

BASIC UNIT OF MEASUREMENT 12 PT. CHARACTERS TO 1 PICA 2·2

CHARACTERISTICS

Good color and legibility, with beauty secondary.
Lack of contrast between thick and thin parts of the letters, and the heavy serifs, produce monotonous even texture without sparkle.
Several letters badly designed, the cap B and P with wide loops being typographic atrocities.

HINTS ON USING

Avoid use in display, because bad shape of many letters is more evident when they are seen large.
Valuable face for its color in places where regular book faces are too light, and bold faces too heavy.
One of the most legible faces in 6 and 8 pt. sizes.

WHEN TO USE

Prints well on any stock.
Stands abuse from cheap printing and poor stock.
Its rich color makes it good face to use with illustrations carrying heavy blacks or many dark tones.
Excellent for rotogravure and offset reproduction.

COMBINES WITH

For display: Cheltenham derivatives, Cooper Black, Square Gothic, Century Bold, Cameo, Narciss.
For accompanying text use Vogue Bold, Franklin Gothic, Girder Bold, Antique, Old Style.

ACCESSORIES

Old Style Figures.
Swash Italic Caps.
Heavy guidons and printer's flowers.
Rules of different weights in combination. Simple decorative borders.

COPY FOR WHICH SUITABLE

Selling copy for honest merchandise or services, addressed to men.
Industrial, engineering, technical copy.
Institutional copy.

AVAILABILITY

6 pt., 7, 8, 9, 10, 11, 12, 14, 18, 20, 24, 30, 36, 42, 48, 60, 72.
Foundry, Machine, Monotype, Ludlow.

MODERN GROUP

Bulmer

TONAL INTENSITY 23

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890
abcdefghijklmnopqrstuvwxyz1234567890

A Bodoni derivative, recently introduced by the American Type Founders Company, with modifications towards English design, revealed by careful study. Part of Bodoni's character lies in its cold metallic austerity; Bulmer softens this, and may reasonably be considered as a "modern" face made sympathetic. Fine typography is a matter of nice distinctions largely; the pragmatic use of this face

FI	lP	RQ	G	T
Sharp contrast between thick and thin. Long thin serifs rounded into stems.	Ascenders taller than caps.	Fat tails with double curve.	Cross bar (serif) low.	Disproportionately wide.
NTK	*g*	*g*	*p*	*n*	*y*
Suggestion of swash in regular font.	Large loop swings to right.	Flowing tail makes incomplete loop.	Stem ascends, has hairline appendage.	Right-hand heavy stem bends inwards.	Looks like wrong font; resembles Caslon.

CHARACTERS PER PICA

6 pt., 4; 8 pt., 3.2; 10 pt., 3; 12 pt., 2.6; 14 pt., 2.2; 18 pt., 1.9; 24 pt., 1.4.

BASIC UNIT OF MEASUREMENT 12 PT. CHARACTERS TO 1 PICA 2·6

CHARACTERISTICS

Sharp color contrast between the thicks and the thins of the letters; sharp straight serifs; curves drawn mechanically.
Beautifully proportioned letters, good color and sparkling texture; a formal cold type slightly less austere than Bodoni.
Serifs slightly modified by curves joining them to the longer stems; the serifs at the top of the ascenders slightly tipped from the horizontal position; these details are concessions in the direction of Old Style.

HINTS ON USING

A perfect book and text face; the large sizes display so well that outside help is not needed.
Has no Bold, so the typographic design must be worked out with the Roman and Italic of one weight.
Its cold formalism is best expressed in formal design with large areas of white space and wide leading.

WHEN TO USE

Thickens up and loses its Modern character on soft paper. The harder the paper and the more careful the presswork and make-ready, the better will the subtle beauty of this face be revealed.
Use as an alternative to Bodoni if the latter is not available.
With line illustrations drawn with sharp precise lines, or with large areas of solid black.

COMBINES WITH

All Bodoni derivatives.
Sans Serifs, Condensed Gothics.
Bernhard Tango, Bernhard Script, fine scripts.
Eden, Broadway, Nubian.

ACCESSORIES

All type ornaments suitable for Bodoni.
Thick and thin rules in combination to reflect the characteristic design of the face.

COPY FOR WHICH SUITABLE

Selling copy for all articles of elegance, luxury, intrinsic worth.
Copy intended to convey impression of exclusiveness and superiority.
Scientific and informative copy where impression of exactitude, precision and authority is desired.
Institutional copy, formal announcements.
Copy addressed to men and/or women of taste.

AVAILABILITY

6 pt., 8, 10, 12, 14, 18, 24, 30, 36, 42, 48.
Foundry.

OLD STYLE-CLASSIC GROUP

Caslon

TONAL INTENSITY 12

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890
abcdefghijklmnopqrstuvwxyz1234567890

Types come, types go, but Caslon goes on forever. There is something so Anglo-Saxon about its sturdy honesty, that with all its imperfections, it holds its own against all comers. Designed in the days of handmade paper, soft, porous, and even yellowish in color, Caslon's naïve beauty and erratic individuality are best revealed when printed as under the*

IN	A	E	*A*	*EL*	*R*
Good contrast in thickness of strokes.	Top of heavy stem concave.	Middle serif large.	Seems to fall over.	Long lower bar.	Wide loop. Tail starts at stem.
t*t*	e	g	yp	*ocen*	*vw*
Heavy cross. Italic stem cut diagonally at top.	Small loop.	Upper loop small.	Long descenders.	Italic lower case very narrow.	Swash serifs.

CHARACTERS PER PICA

6 pt., 4; 8 pt., 3.4; 9 pt., 3.1; 10 pt., 3; 11 pt., 2.7; 12 pt., 2.4; 14 pt., 2.1; 18 pt., 1.9; 21 pt., 1.5; 24 pt., 1.3.

BASIC UNIT OF MEASUREMENT 12 PT. CHARACTERS TO 1 PICA 2·4

CHARACTERISTICS

Good contrast between thick and thin strokes, resulting in pleasing texture.
Long ascenders and descenders; type appears smaller than it is.
14 pt. size being needed to convey approximately same size impression as 12 pt. size of other book faces.
Many letters crudely and imperfectly designed, giving this face its naïve charm.

HINTS ON USING

Displays well in all large sizes.
Roman and Italic mix well in assorted sizes for display.
Upper and lower case lines, relieved by Italic, excellent for formal design, such as title pages, letterheads.

WHEN TO USE

Avoid use on machine finish or coated stock.
Fair results on English Finish. Best on antique stock.
Text sizes do not reproduce satisfactorily by offset or rotogravure.

*Specimen is set in 12 pt., leaded 1 point for first four lines; leaded 3 points for balance of paragraph.

COMBINES WITH

Derivatives: Caslon Bold, New Caslon, Caslon No. 3, Caslon Bold Condensed, Caslon Open.
Various Old Styles, No. 1, No. 7, etc.
Cloister Black, Old English, Goudy Text.
Sans Serifs, Gothics.
Sphinx, Cooper Black.

ACCESSORIES

Lining Figures.
Swash Italic Caps, Ransom Shaded Initials, Vogue (floral) Initials, Georgian Initials.
Printer's flowers. Rules and decorative borders.

COPY FOR WHICH SUITABLE

General utility face for any copy implying worth, reliability, excellence or usefulness.
Formal and institutional copy.
Literary copy.
"Period" copy for "Colonial" or 18th century English atmosphere.

AVAILABILITY

6 pt., 7, 8, 9, 10, 11, 11½, 12, 14, 18, 21, 22, 24, 30, 36, 42, 48, 60, 72.
Foundry, Machine, Monotype, Ludlow, A. P. L.

OLD STYLE-CLASSIC GROUP

Century Expanded

TONAL INTENSITY 26

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890
abcdefghijklmnopqrstuvwxyz1234567890

The famous Century family is still growing. Designed before the twentieth century renaissance of typography as a fine art, for use as a magazine face, whose name it took, it successfully accomplished its purpose of giving the printed page an even texture of high visibility. But its texture is dull, and for that reason it is a refractory face to

---

UI — Large serifs curved to stems.

TF — Vertical serifs large.

G — Short (right-hand) stem pointed at bottom.

MBR — Caps have tendency to same width.

Q — Tail makes small circle inside.

gy — Short descenders.

nm — Large final hooks.

fswy — Large dots for terminals.

ra — Hooks end in dots.

x — Resembles two c's backed up.

K — Tail starts well away from stem.

CHARACTERS PER PICA

6 pt., 3.4; 7 pt., 3.1; 8 pt., 2.8; 9 pt., 2.6; 10 pt., 2.4; 11 pt., 2.3; 12 pt., 2.1; 14 pt., 1.8; 18 pt., 1.5; 24 pt., 1.2.

BASIC UNIT OF MEASUREMENT 12 PT. CHARACTERS TO 1 PICA 2·1

CHARACTERISTICS

Highly legible face without artistic merit.
Short ascenders and descenders, and the lack of sharp contrast between weights of thick and thin strokes, give a closely-knit, even texture, gray, uninteresting.
A dull, uninspired face on any kind of paper.

HINTS ON USING

Reserve use for subject matter whose contents are interesting enough to hold reader's attention without help of distinctive type dress.
An invaluable face in problems involving mechanical difficulties of copy fitting, when a single type family is specified; the enormous range of sizes and weights supplying material for solving such problems.
Bold variations have more artistic excellence than the text faces, and can be used successfully as text faces for appropriate copy.
Bold Condensed Caps in display harmonize with Caslon, Baskerville, Scotch.

WHEN TO USE

Prints well on any stock.
Use when layout calls for apparently large text face in cramped space.
Good for offset and rotogravure reproduction.

COMBINES WITH

Derivatives: Century Old Style, Century Catalogue, Century Schoolbook, Century Expanded, Century Bold, Century Bold Condensed.
Bookman, Cooper Black, Vulcan Bold, Franklin Gothic.

ACCESSORIES

Printer's flowers of appropriate weight.
Simple combinations of plain and decorative rules.

COPY FOR WHICH SUITABLE

Merchandising copy for tools, utilitarian goods, heavy hardware, rough merchandise.
Factual copy, written to inform, rather than to sell.
Copy addressed to people of indifferent taste.
Basement sales, clearances, fire sales.

AVAILABILITY

4 pt., 4½, 5, 6, 7, 8, 9, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72.
Foundry, Machine, Monotype, Ludlow.

OLD STYLE-CLASSIC GROUP

Cheltenham Old Style

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890
abcdefghijklmnopqrstuvwxyz1234567890

TONAL INTENSITY 24

Cheltenham was designed in accordance with a theory which discounted or ignored the empirical development of beautiful classic forms and subtleties in typography. However good or bad the theory, this face remains popular and exceedingly important for certain jobs where beauty and grace are not as important as punch and unadorned visibility. Ingenious typographers are ever finding new

NS	In	A	EL	PR	*R*
Moderate contrast between thick and thin.	Serifs short and thick.	Cross bar low.	Wide letters.	Wide loops.	Tail starts far to right on loop.
g	e	*ep*	ss	*vw*	*r*
Highly individual tail treatment.	Small loop.	Loops incomplete, no serifs.	Rounded terminals instead of serifs.	Terminate above line in rounded ends.	Stem bent to left at top.

CHARACTERS PER PICA

8 pt., 3.4; 9 pt., 3.1; 10 pt., 2.9; 11 pt., 2.6; 12 pt., 2.5; 14 pt., 2.2; 18 pt., 2; 20 pt., 1.8; 24 pt., 1.5.

BASIC UNIT OF MEASUREMENT 12 PT. CHARACTERS TO 1 PICA 2·5

CHARACTERISTICS

Highly legible, robust, honest face of mediocre artistic merit.
Slight contrast between thick and thin strokes, heavy serifs.
Even dull texture.
An old favorite on account of high legibility and range of sizes and weights available.

HINTS ON USING

As this face makes no bid for beauty, reserve its use for jobs not requiring any.
Because so many variations are available, there is danger of specifying too many in a single job. Avoid this pitfall. Cheltenham has such strong individuality that it steals the show when mixed with other faces. The practice of introducing captions, etc., of Cheltenham into other schemes is to be discouraged. With proper care for nuances of weight, tonal intensity, size and shape, jobs executed throughout in Cheltenham may achieve great distinction, if use is restricted to suitable copy.

WHEN TO USE

Stands punishment from poor stock and indifferent presswork. Lighter weights make good caption and accessory material for factual illustrations, charts, graphs, flat poster treatments, mechanical drawings. Suitable for rotogravure and offset reproduction.

COMBINES WITH

Derivatives and variants: Cheltenham, Cheltenham Bold, Bold Condensed, Bold Extra Condensed; Cheltenham Wide; Cheltenham Medium, Cheltenham Medium Condensed; Cheltenham Bold Extended, Cheltenham Bold Outline. (Intertype variants called Cheltonian.) Sans Serifs and Condensed Gothic, if variants not available. Franklin Gothic, Cooper Black.

ACCESSORIES

Swash Italic Caps for many of the variants. Printer's flowers. Rules in combination.

COPY FOR WHICH SUITABLE

Industrial, business and trade paper copy, especially for machinery, heavy merchandise, fuel, oils, chemicals, and all basic materials.
All matter-of-fact honest copy where typographic distinction is not requisite. Copy addressed to men.
Copy addressed to artisans and mechanics regarding their tools and equipment.
High pressure copy for people of mediocre taste, as in bargain sales, clearances, basement sales.
Newspaper style copy, requiring narrow caps for display headlines. Copy requiring "old-fashioned" look, as patent medicines.

AVAILABILITY

6 pt., 8, 9, 10, 11, 12, 14, 18, 20, 24, 30, 36, 42, 48, 60, 72. Foundry, Machine, Monotype, Ludlow.

OLD STYLE-CLASSIC GROUP

Cloister

TONAL INTENSITY 22

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890
abcdefghijklmnopqrstuvwxyz1234567890

The humanism ot the Italian Renaissance is perpetuated typographically in the classic work of Nicolas Jenson, working in Venice in the last quarter of the fifteenth century. Cloister is an adaptation of a face used by him in his famous Eusebius, printed in 1470. With limited means, he produced an artistic masterpiece which has been the despair of later typographers. Cloister is a challenge to any designer to approximate the

---

h F	E	H	N	K	*E*
Ascenders taller than caps.	Long middle bar.	Very wide.	Slight twist to middle member.	No serif on tail.	Lower serif greatly inclined.
e	t	y	*s*	*h*	*p*
Slanting cross bar extends to right.	Short letter.	Italian shape.	Narrow.	Loop swings in.	Lower serif slanting.

CHARACTERS PER PICA

6 pt., 4; 8 pt., 3.4; 10 pt., 3.1; 11 pt., 2.9; 12 pt., 2.7; 14 pt., 2.4; 18 pt., 2; 24 pt., 1.5.

BASIC UNIT OF MEASUREMENT 12 PT. CHARACTERS TO 1 PICA 2·7

CHARACTERISTICS

Classic type design at its best.
Color excellent, texture closely-knit, rich and warm, rather than sparkling.
Capitals are wide; the curves drawn with great subtlety.
Ascenders and descenders long.
One of the most legible book and text faces.

HINTS ON USING

Essentially a craftsman's type, should be given every chance to reveal its beauty, in carefully studied layouts, with good margins, adequate leading, and line measures carefully adjusted to size of type.
Deserves good paper and fine presswork.
Letterspaced Caps in display have monumental, architectural connotation; especially effective with secondary display lines all Caps of the text size in the tradition of classic typography.
Looks best when not combined with faces outside family.

WHEN TO USE

Works well on all stocks.
Combines harmoniously with decorative or ornamental designs executed in pen and ink, woodcut technique, or any drawing having rich blacks.
Good for offset and rotogravure reproduction.

COMBINES WITH

Derivatives: Cloister Bold, Cloister Light, Cloister Wide. Nicolas Jenson.

ACCESSORIES

Old Style Figures.
Swash Italic Caps.
Cloister Bold Tooled (inline).
"Cloister" (square, decorative) Initials.
Goudy Fleurons and similar printer's flowers.

COPY FOR WHICH SUITABLE

Selling copy implying intrinsic worth, craftsmanship, period quality, e.g., furniture, carpets, silver.
Institutional copy.
Copy with literary pretensions or dealing with literary products.
Copy addressed to men and/or women of taste.
Formal announcements, title pages.
Layouts calling for book margins and classic page arrangement.

AVAILABILITY

6 pt., 8, 10, 11, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72.
Foundry, Machine, Monotype, A.P.L.
Ludlow (Nicolas Jenson).

OLD STYLE-CLASSIC GROUP

Cochin

TONAL INTENSITY 17

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890
abcdefghijklmnopqrstuvwxyz1234567890

Cochin owes its inspiration to the captions for steel and copper engravings of the eighteenth century, when the legends under pictures were cut into the metal, an operation requiring sharp-pointed tools. Bodoni, is of course, the norm for type based on this intaglio method of producing letters; an appreciation of their common source will enable the stu-

YN — Good contrast between thicks and thins. Serifs rounded to stems.

BP — Loops sag down at right.

M — Middle point high above line.

J — Ends in point below line.

A — The thin stem is slightly curved.

Q — Long flattened tail.

t — Top ends in long point.

W — V's do not cross.

W — V's cross.

hlib etc. — L. c. Italics have no serifs.

vw — Oddly shaped.

raf — Hooks have thick squared ends.

CHARACTERS PER PICA

6 pt., 3.7; 7 pt., 3.3; 8 pt., 3.1; 9 pt., 3· 10 pt., 2.8; 12 pt., 2.1; 14 pt., 1.8; 18 pt., 1.5; 24 pt., 1.1.

BASIC UNIT OF MEASUREMENT 12 PT. CHARACTERS TO 1 PICA 2·1

CHARACTERISTICS

Highly legible, well-designed face with wide letters. Good contrast between thick and thin strokes, resulting in sparkling texture: many "holes" due to a few extra-wide letters.
Italic has great merit on its own account, being designed without serifs; has good color and texture.

HINTS ON USING

Does not combine well with faces outside its own group, so use should be reserved for problems requiring only two weights.
Italic almost deserves the right to be classified as a distinct face; its use as text face warranted because of high legibility and distinctive character.

WHEN TO USE

Works well on any stock.
Good for jobs calling for excessive use of italics.
The pen-drawn look of Italic makes it good to use with pen and ink illustrations.
Not good for rotogravure; fair for offset reproduction.

COMBINES WITH

Derivative: Cochin Bold.
Nicolas Cochin and Nicolas Cochin Bold, Roman only; does not combine with the Italic.
Le Mercure (Nicolas Cochin Inline).

ACCESSORIES

Alternative Italic l.c. letters.
Thick and thin rules in combination; tapered dashes.
Caslon and Bodoni printer's ornaments.

COPY FOR WHICH SUITABLE

Selling copy for legitimate, serious and worthwhile product or service.
Factual, scientific, statistical, institutional copy.
Copy requiring much of the text set in Italic.
Copy for men and/or women of taste.

AVAILABILITY

6 pt., 7, 8, 9, 10, 11, 12, 14, 18, 24, 30, 36.
Foundry, Monotype.

OLD STYLE-CLASSIC GROUP

Cooper Black

TONAL INTENSITY **40**

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890
abcdefghijklmnopqrstuvwxyz1234567890

Designed by one of the best poster artists, and developed from brush-drawn letters based on old style letters. The characteristic classic forms are scarcely smothered beneath the weight of ink. A sympathetic face, with a punch in every

---

A	**L**	**T**	**i**	**y**	**l**	**o**	***f***
Rounded heavy serifs.		Top serifs splay out.	Flattened dot.	Short ascenders and descenders.		Loop slants back.	Odd shape.

CHARACTERS PER PICA

6 pt., 3.1; 8 pt., 2.5; 10 pt., 2.1; 12 pt., 1.8; 14 pt., 1.5. Machine faces: 18 pt., 1.4; 24 pt., 1.1. Foundry faces: 18 pt., 1.1; 24 pt., .9.

BASIC UNIT OF MEASUREMENT
12 PT. CHARACTERS TO 1 PICA **1·8**

CHARACTERISTICS

Classic design rendered emphatic and amusing by brush stroke interpretation.
Heavy rounded serifs, short ascenders and descenders, resulting in highly legible face in display weight. In the light weight Italic several letters are made deliberately out of alignment to convey quaint effect.

HINTS ON USING

The fine color and intrinsically good design of this face combined with high legibility, make it suitable for long copy which must be set in display.
A good face for use in second color in two color jobs set mainly in Caslon, Old Style, Bookman and other old favorites.
Can be set in wide measures on account of width of letters.

WHEN TO USE

Stands up well on the cheapest paper.
Excellent effects obtained by printing on cheap colored stock.
Harmonizes with illustrations of simple design, having heavy black areas.
Excellent for rotogravure and offset reproduction.

COMBINES WITH

Derivatives: Cooper Light, Cooper Highlite, Rugged Black, Ludlow Black, Pabst Extra Bold.
Caslon, Bookman, Parsons, Cheltenham Old Style.

ACCESSORIES

Swash Italic Caps.
Cooper Ornaments.

COPY FOR WHICH SUITABLE

Heavy merchandise, heavy vehicles and equipment.
Long copy requiring to be set throughout in a heavy face.
Humorous copy.
Copy addressed to men.
Copy arranged for poster treatment.
Clearance and basement sales advertising copy.

AVAILABILITY

6 pt., 8, 10, 12, 14, 18, 24, 30, 36, 48, 60, 72.
Foundry, Monotype, Machine, Ludlow.

OLD STYLE-CLASSIC GROUP

Deepdene

TONAL INTENSITY 11

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890
abcdefghijklmnopqrstuvwxyz 1234567890

One of Frederic W. Goudy's masterpieces, notable for the classic beauty of the Roman, and the characteristic, slightly inclined Italic, whose pen-drawn angularity supplies us with new typographic material at a time when the whole world seems bent on designing new faces. Named after the place where the designer works and lives, it calls up pictures of early Dutch settlers, Indians, and the picturesque

GOC	lF	S	T	N	Z
Classic forms. Freehand curves.	Ascenders taller than caps.	Flattened curves, thin serifs.	Top serifs inclined backward.	Diagonal descends to make short tail.	Note cross bar on stem.

e	a	g	d	nyp	*deto*
Cross stroke has slight slant.	Sharp bend in stem to make serif.	Large loop.	Sharp kick up to lower serif.	Long descenders.	Angular italic resembles pen-drawn lettering.

CHARACTERS PER PICA

6 pt., 4.6; 8 pt., 3.7; 10 pt., 3.1; 12 pt., 2.7; 14 pt., 2.4; 16 pt., 2.1; 18 pt., 1.9; 24 pt., 1.5.

BASIC UNIT OF MEASUREMENT 12 PT. CHARACTERS TO 1 PICA 2·7

CHARACTERISTICS

One of the most legible and beautiful Classic book faces.
Good color, splendid rich texture.
Long ascenders and descenders.
Notable for its interesting Italic, which is narrow (compressed), highly legible, and suggests hand lettering with broad nib pen.

HINTS ON USING

Excellent in display.
Letterspaced Caps in all sizes lend classic dignity to typographic scheme.
The Bold very legible even in smallest sizes.
Many possibilities inherent in the Italic as a text face, using the Roman as accessory material.

WHEN TO USE

Good on any paper, but antique reveals beauty of Classic design best.
Harmonizes with line engravings, woodcuts, decorative and formal designs.
Not good for either rotogravure or offset reproduction.

COMBINES WITH

Derivative: Deepdene Bold.

ACCESSORIES

Alternate Swash Italic Caps.
"Cloister" (decorative) Initials.
Goudy Fleurons. Printer's flowers.
Light rules in contrasting weights.

COPY FOR WHICH SUITABLE

Selling copy for articles of value, style, intrinsic worth, craftsmanship.
Copy addressed to men and/or women of better than average taste.
Institutional copy implying stability and reliability.
Formal layouts requiring only two weights of type.
Poetry, copy with long quotations, and other jobs requiring liberal use of Italics.

AVAILABILITY

6 pt., 8, 10, 12, 14, 16, 18, 24, 30, 36, 42, 48, 60.
Monotype.

MODERN GROUP

Eden

(with Eden Bold)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890
abcdefghijklmnopqrstuvwxyz1234567890

TONAL INTENSITY 22

Introduced more than a century later than Bodoni, the first "modern" face, Eden, by the Ludlow Typograph Company, can be classified with the former because of the sharp contrast between the thick and thin parts of the letters, and because of the sharp straight serifs. Extreme in design, it lacks some of the high legibility of the more normal forms, but it makes an excellent attention-getter and is a welcome newcomer to

P U — Sharp contrast between thick and thin strokes.

O s — Flat curves, giving square look.

latest — Square character gives mechanical look.

L T F — Vertical serifs heavy.

A — Double serif at top.

R — Tail starts far to right.

K — Tail bends at right angle.

E F — No serif on middle bar.

Q — Short straight tail.

g — Open loop.

y p — Short descenders.

t — Flat foot.

CHARACTERS PER PICA

12 pt., 2.6; 14 pt., 2.4; 18 pt., 1.9; 24 pt., 1.5.

BASIC UNIT OF MEASUREMENT 12 PT. CHARACTERS TO 1 PICA 2·6

CHARACTERISTICS

Strong contrast between heavy vertical strokes and thin horizontal strokes and serifs, resulting in sparkling, vibrant texture.
The squared loops and rectangular shape of the letters produce a strong modernistic effect, but the departure from more traditional shapes dulls the legibility.

HINTS ON USING

As this face has few resources within the family for variation, great care must be used in the selection of accessory type faces to be used with it.
Low in legibility, the text sizes should be widely leaded and line lengths carefully calculated as an aid to easy reading.
An excellent display face.
All-Cap display lines should be letterspaced.

WHEN TO USE

Best results on coated stock.
Stands up well on almost any stock.
Harmonizes with line illustrations, especially pen and ink.
Good for offset reproduction.

COMBINES WITH

Eden Bold. (There is no Italic in either weight.)
Corvinus, Roman and Italic, in two weights.
Sans Serifs in all weights.
Bodoni, Scotch.

ACCESSORIES

Simple rule arrangements, geometrically shaped type ornaments (round dots, etc.).

COPY FOR WHICH SUITABLE

Copy dealing with any aspect of modernism.
Selling copy for de luxe articles, luxuries, fashionable merchandise.
Institutional copy.
Copy addressed to men and/or women of taste.

AVAILABILITY

12 pt., 14, 18, 24, 30, 36, 48, 60, 72.
Ludlow.

OLD STYLE-CLASSIC GROUP

Egmont Medium

TONAL INTENSITY 18

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890
abcdefghijklmnopqrstuvwxyz1234567890

Egmont is a recent importation which proves that the well of classic type design has not dried up. The design reveals exquisite craftsmanship and an excellent range of color values, or tonal effects when printed in the mass. The machine cutting was sponsored by the Intertype Corporation; thus available on the machine as well as in foundry type, Egmont offers every

TH	hE	PB	M	R	by
Classic forms. Cross bars thickened at ends.	Ascenders taller than caps.	Loops swing up to meet stems.	Middle point high above line.	Loop swings up to stem, tail curls up.	Long ascenders, short descenders.
dbh	*u*	*hm*	ar	*y*	g
T-shaped serifs at tops.	Only one top serif.	No serifs on feet.	Note vertical serifs.	Three loops.	Very small lower loop.

CHARACTERS PER PICA

8 pt., 3.5; 9 pt., 3; 10 pt., 2.7; 12 pt., 2.4; 14 pt., 2; 18 pt., 1.5; 24 pt., 1.3.

BASIC UNIT OF MEASUREMENT 12 PT. CHARACTERS TO 1 PICA 2·4

CHARACTERISTICS

Elegant and delicate design, with closely-knit texture having fine sparkle.
Long ascenders, short descenders.
Peculiar treatment of serifs on ascenders gives fussy, "feminine" appearance.

HINTS ON USING

Text matter should be leaded.
All-Cap lines, set solid, convey feeling of beautiful inscriptions in stone.
Long copy in Italic is possible because of its high visibility.

WHEN TO USE

Only fine-coated stock or other hard-surfaced paper will bring out the delicacy of the design.
When layout requires three weights of the same face.
Harmonizes with delicate line drawings, with crisp pen and ink treatments, and with fine halftones.
Unsuitable for offset and rotogravure reproduction.

COMBINES WITH

Derivatives: Egmont Light, Egmont Bold.
Condensed Gothics.
Bernhard Tango, and other fine scripts.
Gloria.

ACCESSORIES

Old Style Figures.
Swash Italic Caps, Pen-Drawn Caps (inline).
Egmont (decorative, floral) Initials, Ballé Initials.
Contrasting thick and thin rules.

COPY FOR WHICH SUITABLE

Selling copy for de luxe, elegant and exclusive goods.
Dignified and/or serious copy.
Copy with feminine appeal.
Jobs consisting largely of fine illustrations on coated stock.
Copy requiring three weights of same face.
Copy requiring graceful treatment with large white space and wide leading.

AVAILABILITY

8 pt., 9, 10, 12, 14, 18, 24, 30, Machine.
36 pt., 48, 60, Foundry.

OLD STYLE-CLASSIC GROUP

EVE

TONAL INTENSITY 10

By sticking to the basic classic form, and using their originality in the development of subtle details, European designers have produced many faces which have high attention value, and at the same time do not distract because of unfamiliar innovations. Eve is thoroughly classic in feeling, with accentuations of those features which produce grace, lightness and elegance. Its low visi-

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890
abcdefghijklmnopqrstuvwxyz1234567890

Classic form. Note position of thick parts.

High cross bar. feet wide apart.

Narrow.

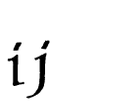
Right-hand vertical stem high.

Left-hand thin stem slopes more than right outside stem.

Uncial (looks like lower case).

Long ascenders.

Loop open and large.



Slanting dots.

Sloping top serif.

Stem slants backwards.

Extra hairline in Italic caps, all sizes above 12 pt.

CHARACTERS PER PICA

8 pt., 3.2; 10 pt., 2.9; 12 pt., 2.6; 14 pt., 2.4; 18 pt., 2.1; 24 pt., 1.8.

BASIC UNIT OF MEASUREMENT 12 PT. CHARACTERS TO 1 PICA 2·6

CHARACTERISTICS

Beautifully designed delicate letters. Medium legibility. Extra long ascenders.
Chiefly notable for delicacy and apparent difference in size of Caps and lower case.
Sparkling texture, with "holes" caused by the Caps.
Lines do not fit snugly to one another on account of long ascenders.

HINTS ON USING

Suitable only for short copy, or for text widely leaded.
Striking design makes it good attention-getter in display.
Lack of color necessitates dark accents well placed.

WHEN TO USE

In the text sizes, only the finest coated stock.
Display sizes good on any stock.
Harmonizes with delicate pen and ink drawings, etchings, photographic illustrations of delicate subjects.
Poor for rotogravure and offset reproduction.

COMBINES WITH

Derivatives: Eve Bold, Rivoli.
Gloria, Metropolis Bold.
Paramount, Light Condensed Gothics, Futura, Vogue.

ACCESSORIES

Swash Italic Caps. Decorative Roman Caps.
Ballé Initials. Floral borders and ornaments.
Fine rules, single or parallel.

COPY FOR WHICH SUITABLE

Selling copy for exquisite, delicate, fragile articles of feminine adornment; jewels, perfumes, cosmetics, flowers.
Announcements of exclusive showings, formal openings.
Finely wrought delicate merchandise, e.g., glassware, fine linens, lace, porcelain.
Frivolous, superficial, inconsequential sounding copy addressed to women of taste, fashion.

AVAILABILITY

8 pt., 10, 12, 14, 18, 24, 30, 36, 48.
Foundry.

SANS SERIF GROUP

Franklin Gothic

TONAL INTENSITY 39

An old face, for many years in disrepute, until the advent of modernism, with its demands of simplicity and strong color, dragged it out of the cobwebs. Despite the many heavy weight sans serif faces available, Franklin Gothic has been able to maintain its place as good typogra-

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890
abcdefghijklmnopqrstuvwxyz1234567890

NK Slight variation in thickness of strokes.

EF Short middle bar.

bG Lower ends of stems pointed.

g Flat tail loop.

i Square dot.

up Curves thinned to join stems.

CHARACTERS PER PICA

8 pt., 2.4; 10 pt., 2.1; 12 pt., 1.8; 14 pt., 1.6; 18 pt., 1.5; 24 pt., 1.2.
Ludlow: 18 pt., 1.3; 24 pt., 1.

BASIC UNIT OF MEASUREMENT 12 PT. CHARACTERS TO 1 PICA 1·8

CHARACTERISTICS

Heavy Sans Serif face, with some slight difference in thickness of various strokes.
One of the most legible of the extra black faces.
Short ascenders and descenders; closely-knit texture.

HINTS ON USING

Legitimately used as display material for heads and subheads with any contrasting light face of any group.
When used as text, lines should be leaded.
Single letter Caps, used initially, mix with any face when such accents are needed.
Display lines, all Caps can stand wide letterspacing.
Used sparingly, this face is appropriate for any kind of copy. Used profusely, it cheapens the job.

WHEN TO USE

Prints well on any stock, especially good on dark rough surfaces too severe for other faces.
When a drab layout wants enlivening with a note or two of sharp "color."
When heavy illustrations call for use of brutally black type.
Good for offset and rotogravure reproduction.

COMBINES WITH

Derivatives: Franklin Gothic Condensed, Franklin Gothic Extra Condensed.
Ludlow Square Gothic.
All faces in all groups, particularly Caslon, Scotch, Bookman, Vogue, Girder Light, Girder Medium.

ACCESSORIES

Heavy rules.
Square and round dots and other simply shaped ornaments.

COPY FOR WHICH SUITABLE

Selling copy for industrial products, heavy machinery, fuel, chemicals.
As accessory accents in copy with modernistic or machine age implication.
For layouts requiring heavy color in the text type areas.
Copy addressed to men.
Copy addressed to people of indifferent taste.

AVAILABILITY

6 pt., 8, 10, 12, 14, 18, 24, 30, 36, 48, 60, 72.
Foundry, Machine, Ludlow.
Linotype (Number 16); Intertype (Number 16); Ludlow (Square Gothic).

SANS SERIF GROUP

Futura Medium

TONAL INTENSITY 31

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890
abcdefghijklmnopqrstuvwxyz1234567890

A century and a quarter after Bodoni upset the typographic world, Futura came on the scene and produced a revolution comparable only to that innovated by the great typographer of Parma whose "modern" faces, strangely enough, harmonize beautifully with the sans serifs, of which the one shown here is preeminently the finest. Despite the theory of functionalism, however,

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XTRL Narrow.

GO Wide.

M Sides slope.

E Center bar long.

NW Sharp points.

KR Straight tails.

dD Ascenders taller than caps.

A Cross bar low.

B Upper loop much the narrower.

a Circular loop and straight stem only.

db Loops thin towards stems.

CHARACTERS PER PICA

6 pt., 4.4; 8 pt., 3.8; 10 pt., 2.8; 12 pt., 2.5; 14 pt., 2.1; 16 pt., 1.9; 18 pt., 1.7; 24 pt. 1.3.

BASIC UNIT OF MEASUREMENT 12 PT. CHARACTERS TO 1 PICA 2·5

CHARACTERISTICS

Sans Serif face of exquisite design, many letters departing from traditional widths.
A svelte, sharp modernistic face of even color and monotonous texture, without accents. All strokes of same thickness. Type reduced to pure shape.

HINTS ON USING

Comparatively low in legibility in text sizes; leading and careful line measures must be used to aid in easy reading.
Letterspaced Caps in display have good attention value, on account of beauty of design and some unusual shapes.
The many weights available provide enough material for dynamic and compelling design.
Single lines, in the bold face variations, widely leaded, can be used to give strong rhythmic beat to the layout.

WHEN TO USE

Good on any stock, but modernistic purpose best served by coated stock.
Excellent accessory face to halftone illustrations.
One of the best faces for offset and rotogravure reproduction.

COMBINES WITH

Derivatives: Futura Light, Medium, Demibold, Bold Inline, Bold Condensed, Medium Condensed.
Vogue, 20th Century, Tempo.
Futura Black, Futura Display.
Bodoni and Derivatives, Scotch, Bulmer.
Condensed Gothic Caps, Old Style-Classic faces.
Gillies Gothic.

ACCESSORIES

Sans Serif Lined Caps (Monotype).
Heavy and light rules in combination, printer's flowers.
Ballé Initials.

COPY FOR WHICH SUITABLE

Copy interpreting the modern age.
Copy to suggest elegance, worth, exclusiveness.
Scientific, mechanical, engineering copy.
Copy for men and/or women of taste.
Formal copy.
Copy for instruments of precision, e.g., watches, optical goods, machine tools.
Layouts demanding large areas of monotonous textures.

AVAILABILITY

6 pt., 8, 10, 12, 14, 16, 18, 24, 30, 36, 48, 60, 72.
Foundry.

OLD STYLE-CLASSIC GROUP

Garamont

TONAL INTENSITY 20

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890
abcdefghijklmnopqrstuvwxyz1234567890

Garamont, introduced by the Lanston Monotype Machine Company, traces its pedigree to the classic typography of sixteenth century France, and French temperament is revealed through type design if this face is compared with those classic faces which owe their inception directly to the early Italian models. Visually, if not historically, it lies between Cloister,

SE	E	N	R	QQ	ea
Classic forms, drawn freehand.	Long middle bar.	Right-hand point reaches below line.	Flat foot to tail.	Tail starts from center. Swash tail.	Small loops.
g	*h*	*k*	*p*	pqy	*J*
Large lower loop.	Italic h resembles b.	Note loop and tail design.	Loop extends across stem to left.	Long descenders.	Extends below line.

CHARACTERS PER PICA

6 pt., 3.7; 8 pt., 3.3; 10 pt., 2.9; 11 pt., 2.6; 12 pt., 2.5; 14 pt., 2.3; 16 pt., 2; 18 pt., 1.8; 24 pt., 1.4.

BASIC UNIT OF MEASUREMENT 12 PT. CHARACTERS TO 1 PICA 2·5

CHARACTERISTICS

Excellent Classic face, of high legibility, pleasant warm texture and good color.
Long ascenders and descenders.
Serifs slightly concave.
Caps handsomely designed; lower case sets in closely-knit lines without "holes." One of the best book and text faces.

HINTS ON USING

Displays well, both in formal and in informal layout.
All Cap lines display well, set close or letterspaced.
Letterspaced Cap lines have architectural connotation.
A self-contained family, needing no outside help to complete the typographic scheme.

WHEN TO USE

Has sufficient color to stand up well on hard-surfaced paper, but antique gives best effects.
Harmonizes well with both line and halftone illustrations.
Not good for offset or rotogravure.

COMBINES WITH

Derivatives: Garamond Bold, Garamond Open.
Futura, Vogue, Condensed Gothics.
Cooper Black, Sphinx.

ACCESSORIES

Swash Italic Caps; Liberty Initials.
Word terminals (l.c. letters with long horizontal tails).
Old Style Figures.
Cleland Borders and Ornaments.
"Cloister" Initials.

COPY FOR WHICH SUITABLE

Merchandising copy for de luxe articles and goods of intrinsic value.
Selling copy for all well-made, honest, substantial and reliable products.
Institutional copy. Impressive and formal announcements.
Copy addressed to men and/or women of taste.
Books and booklets.
All-type layouts.

AVAILABILITY

6 pt., 7, 8, 9, 10, 11, 12, 14, 16, 18, 24, 30, 36, 42, 48, 60, 72.
Monotype—(Garamont)
Foundry, Intertype, Ludlow—(Garamond)
Linotype—(Garamond No. 3)

OLD STYLE-CLASSIC GROUP

Goudy

TONAL INTENSITY 13

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890
abcdefghijklmnopqrstuvwxyz1234567890

One of the most popular designs by the master type designer of America. Goudy Old Style is reminiscent of classic Italian design, and leans slightly in the direction of femininity, if such a term may be applied to a type face. As in most of Mr. Goudy's creations, the character of the broad-pointed pen, used in book-making before the invention of printing, is retained,

---

DO — Classic forms, drawn freehand.

hA — Concave serifs, rounded to stems.

MN — Left-hand thin stem slopes slightly.

T — Cross bar heavy.

EL — Note treatment of lower bar and serif.

P — Loop incomplete.

R — Tail swings well to right.

UC — Unusually wide.

g — Wide flat loop. Small hook turns up.

y — Short tail, Italian tradition.

pq — Short descenders. Serifs slightly tipped.

vw — Left-hand hooks join stems.

CHARACTERS PER PICA

6 pt., 3.8; 8 pt., 3.3; 10 pt., 2.7; 12 pt., 2.4; 14 pt., 2; 18 pt., 1.5; 24 pt., 1.2.

BASIC UNIT OF MEASUREMENT 12 PT. CHARACTERS TO 1 PICA 2·4

CHARACTERISTICS

Beautifully designed, highly legible Classic face, every letter carefully drawn.
Good color and rich but delicate texture.
Slight fussiness in treatment of serifs and other subtleties gives this face a "feminine" appearance.

HINTS ON USING

The delicate beauty and classic form of Goudy should not be wasted on inappropriate copy of a carelessly made layout.
The Bold used as display with the Old Style, overpowers it, and destroys the femininity of the design.
The Bold is an excellent text type if set widely leaded and used for appropriate copy.

WHEN TO USE

Prints well on any stock.
Femininity of design is accentuated by use of tinted stock.
Looks well with both line illustrations and halftones.
Not good for rotogravure, doubtful for offset reproduction.

COMBINES WITH

Derivatives: Goudy Bold, Goudy Cursive.
Light weight Sans Serifs.
Bernhard Script, Bernhard Tango, Mayfair Cursive, and other light script faces.
Bernhard Brushscript, Gloria.

ACCESSORIES

Old Style Figures.
Alternative Italic Caps.
Goudy Fleurons.

COPY FOR WHICH SUITABLE

For all intrinsically good merchandise.
For merchandise with distinctly feminine appeal.
Institutional and other dignified copy.
The Bold for any substantial product or service advertised to men.
The Old Style for text, and the Bold for Display, make a good all-purpose combination for layouts which can be worked out in two weights. Suitable for copy addressed to men and/or women of taste.

AVAILABILITY

6 pt., 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72.
Foundry, Machine, Monotype.

MODERN GROUP

Goudy Modern

TONAL INTENSITY 27

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890
abcdefghijklmnopqrstuvwxyz1234567890

Another child of Bodoni typographic revolution, humanized by means of the curves which join the serifs to the stems. Through this treatment of the serifs, and other concessions to old style theory, this face has almost the warmth of the classic faces, and a certain informality giving it a wide range of use. It is another example of the wealth of inspiration to be found in

FIhl Ascenders taller than caps.

EF Top and bottom bar long, with heavy serifs.

S Long serifs.

N Sides slightly slanting.

Z Very wide.

U Squarish bottom, wide.

P Loop comes low on stem.

g Tail makes wide loop.

y Bold swing to tail.

z Top and bottom strokes heavy swash.

p Characteristic top serif.

GYN Swash details in regular font.

CHARACTERS PER PICA

12 pt., 2.6; 14 pt., 2.1; 18 pt., 1.8; 24 pt., 1.4.

BASIC UNIT OF MEASUREMENT 12 PT. CHARACTERS TO 1 PICA 2·6

CHARACTERISTICS

Sharp color contrast between thick and thin strokes; flat serifs, good color, rich warm sparkling texture.
Long ascenders and descenders.
Ascenders taller than caps.
Serifs curved into the stems, a compromise with Old Style design. The result is a Modern face less austere than Bodoni or Bulmer.

HINTS ON USING

Valuable for its color where a heavy text face is needed.
Italic makes a good text face.
Italic all Caps display well.
Limited in range of sizes, and only one weight. Necessary accessory type should be limited to Sans Serifs, Condensed Gothics, and harmonious script faces.

WHEN TO USE

Best results on hard-surfaced stock.
Prints well on any stock, but Modern character is lost on antique paper.
With pen and ink illustrations having good color and executed with crisp line.
Gives only indifferent results when used for rotogravure reproduction.

COMBINES WITH

Derivative: Goudy Open.
Futura, Vogue, Condensed Gothics.
Bernhard Tango, Bernhard Script, Gloria.
Scotch in text sizes.

ACCESSORIES

Thick and thin rule combinations.
Goudy Fleurons, printer's flowers.
Old Style Figures only are supplied with this face.

COPY FOR WHICH SUITABLE

Serious copy for matter-of-fact merchandising.
Copy for precision tools, articles made of metal, cut glass, cutlery.
"Period" copy, French, 18th century.
Copy illustrated with steel engravings or imitations of them.
Copy addressed to people of taste.

AVAILABILITY

12 pt., 14, 18, 24, 30, 36.
Monotype.

SANS SERIF GROUP

Goudy Sans Serif

(set in 14 pt.)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890
abcdefghijklmnopqrstuvwxyz1234567890

TONAL INTENSITY 19

Just as Bodoni austerity and perfection have resulted in other modern faces less rigid and formal, so have the characteristic purity and precision of Futura called forth modifications in the direction of more informal and sympathetic design in the sans serif group. One result by Lanston is shown here, so free in design that it is at the other end of (set in 14 pt.)

NT — Slight difference in thickness of strokes.

U — Uncial cap (resembles lower case).

A — Top serif.

B — Stem twists at top.

Q — Tail bends to left.

Y — Informal shape for a cap Y.

a — Small loop, wide sweep to stem.

r — Very narrow.

B — Note upper terminal.

RU — Hooked terminals.

e — Cross bar slants.

z — Bottom bar drops.

CHARACTERS PER PICA

14 pt. 2.2; 18 pt., 1.8; 24 pt., 1.4.

BASIC UNIT OF MEASUREMENT 14 PT. CHARACTERS TO 1 PICA 2·2

CHARACTERISTICS

Informal Sans Serif face with slight difference in thickness of strokes.
Closely-knit texture with monotonous even color.
Short ascenders and descenders; ascenders taller than the Caps.
Interprets the machine age with less rigidity, austerity and elegance than Futura.

HINTS ON USING

Short range of sizes limits use to large area jobs or to short copy.
Informality of the design very evident in display sizes.
Italic is an easy reading, easy going face valuable for its even texture.
The Alternative Caps are exceedingly interesting and should be exploited in developing the informal use of this face.

WHEN TO USE

Good on any stock.
With simple, poster-like illustrations, pictorial charts, graphs, diagrams, factual illustrations, mechanical drawings.
Excellent for rotogravure and offset reproduction.

COMBINES WITH

Old Style-Classic faces, Modern faces in informal layout.
Sans Serifs, Condensed Gothics.
Cooper Black, Hobo.

ACCESSORIES

Goudy Sans Serif Bold (Roman only).
Alternative Caps and lower case letters.
Parallel rules of same point size. Simple geometrically shaped ornaments.

COPY FOR WHICH SUITABLE

Copy written with light touch for modern up to minute merchandise or service.
Copy designed for informal poster layout treatment.
Architectural products, building materials.
Materials for heavy construction, basic materials.
Scientific and semi-scientific copy.

AVAILABILITY

14 pt, 18, 24, 30, 36.
Monotype.

OLD STYLE-CLASSIC GROUP

Greco Bold

TONAL INTENSITY 36

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXY
abcdefghijklmnopqrstuvwxyz1234567890
abcdefghijklmnopqrstuvwxyz1234567890

Greco, originally a European face, is now made by the American Type Founders Company; a machine version, Vulcan Bold, is also available. It is derived from old style models by thickening the stems and serifs, and shortening

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EV Sharp contrast between thicks and thins.

CE Slanting serifs.

R Big loop, short tail.

U Uncial cap.

bdh Concave top serifs.

del Long ascenders.

ypq Short descenders.

B Small top loop.

NA Unusual position of top serif.

E Long lower bar.

K Tail ends below line.

g Lopsided loop.

CHARACTERS PER PICA

10 pt., 2; 12 pt., 1.7; 14 pt., 1.4; 18 pt., 1.2; 24 pt., 1.

BASIC UNIT OF MEASUREMENT 12 PT. CHARACTERS TO 1 PICA 1·7

CHARACTERISTICS

Extreme development of Classic design, long ascenders, short descenders.
Highly legible, good color, pleasing texture.
Serifs overdeveloped.
Informal face, with "bookish" look.

HINTS ON USING

With a limited size range, this face is suitable for display only in small areas.
Great width of letters makes long lines possible.
Strong, closely-knit lines can be used as bands of color in developing the layout.
Very effective for short copy widely leaded.

WHEN TO USE

Good on any paper. Stands up well on coarse stock.
Harmonizes with pictorial illustrations, in black and white or in color, having large simple areas of black or simple flat colors.
Good for offset and rotogravure reproduction.

COMBINES WITH

Greco Adornado.
Caslon, Kennerley, Garamond, Goudy.
Sans Serifs, Condensed Gothics.

ACCESSORIES

Goudy Fleurons, and heavy, simple type ornaments and printer's flowers.
Parallel rules, one thick, one thin.

COPY FOR WHICH SUITABLE

Merchandise copy to suggest craftsmanship in the making; e.g., furniture, carpets, fine heavy fabrics, iron work.
Copy with a literary or bookish twist.
Semi-serious copy requiring special display treatment in good taste.
Copy addressed to men and/or women of taste.
For layouts calling for long isolated heavy lines as part of the design.

AVAILABILITY

10 pt., 12, 14, 18, 24, 30, 36, 48, 60, 72.
Monotype, Foundry.
10 pt., 12, 14, 18, 21, 24.
Linotype (Vulcan Bold).

OLD STYLE-CLASSIC GROUP

Italian Old Style

TONAL INTENSITY 16

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890
abcdefghijklmnopqrstuvwxyz1234567890

Designed by Frederic W. Goudy, and first shown in 1924. The inspirational source of this fine book face was the type cut in Venice in 1469 by Johan and Wendelin de Spire, at which time Italian types were still trying to shake off the "Gothic" influence, which explains the archaic touch evident in the double serif at the top of the A and in other details dear to the heart

A — Two-way top serif. Cross bar slopes.

S — Flat loops top and bottom.

R — Odd sweep to tail.

A — Two-way top serif. Left-hand stem curved.

gg — Very large loops.

xt — Short top.

y — Typically Italian.

e — Angular cross stroke.

dh — Serifs point up.

p — Stem bent. Large concave serif.

w — Right-hand stroke swings in.

J — Flowing serif.

CHARACTERS PER PICA

8 pt., 3.6; 10 pt., 2.8; 12 pt., 2.4; 14 pt., 2.1; 18 pt., 1.9; 24 pt., 1.4.

BASIC UNIT OF MEASUREMENT 12 PT. CHARACTERS TO 1 PICA 2·4

CHARACTERISTICS

Classic traditional 15th century face redesigned as a 20th century book face.
Rich warm texture, good color.
Comparatively long ascenders and descenders.
Beautiful to look at and easy to read.

HINTS ON USING

The Italic, only slightly inclined, is highly legible and therefore suitable as a text face.
Italic all Caps make good display.
Use this face with appreciation of its intrinsic beauty, in carefully studied layouts, with ample margins and well-arranged white space.

WHEN TO USE

Any high grade stock, with good presswork.
With line illustrations, particularly woodcut style; formal designs in line or halftone; artistic photographs.
Not good for offset or rotogravure reproduction.

COMBINES WITH

Derivative: Italian Old Style Wide.
Cloister Bold for heavy display.
Goudy Text, Cloister Black, Old English.

ACCESSORIES

Calligraphic Initials. Lombardic Initials.
Lining Figures.
Goudy Fleurons.

COPY FOR WHICH SUITABLE

Selling copy for merchandise of beauty, intrinsic worth, fine workmanship; and for reliable, substantial services.
Architectural copy, particularly that dealing with design and quality building materials, e.g., building stone, bricks, roofing slate, garden ornaments.
"Period" copy, 15th century, Italian Renaissance.
Literary copy.
Reserved and dignified layouts demanding Classic treatment.
Copy for men and/or women of taste.

AVAILABILITY

8 pt., 10, 12, 14, 18, 24, 30, 36.
(Extended: 14 to 36).
Monotype.

OLD STYLE-CLASSIC GROUP

Kennerley

TONAL INTENSITY 14

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890
abcdefghijklmnopqrstuvwxyz1234567890

Kennerley, says the Lanston Monotype Company, is the result of an unpremeditated effort on the part of the designer, Frederic W. Goudy, to correct the effect of looseness in the pages of a book, an effect which had been sensed but never called by name. How successful was the effort can be readily seen by any one studying the beautiful texture of a paragraph of this face, prop-

AH — Cross bars high.

EF — Middle bar high. Top serifs inclined.

TZ — Cross bars heavy.

S — Tilts backwards. Upper loop small.

N — Diagonal extends to left.

bB — Ascenders taller than caps.

N — Extends below line at right.

T — Swash cross bar.

e — Slanting cross bar.

g — Wide flattened lower loop.

p — Stem ascends above line, serif slants.

Q — Looks like figure 2.

CHARACTERS PER PICA

6 pt., 3.8; 8 pt., 3.1; 9 pt., 2.9; 10 pt., 2.7; 11 pt. 2.6; 12 pt., 2.4; 14 pt., 2.2; 18 pt., 1.9; 24 pt., 1.3.

BASIC UNIT OF MEASUREMENT 12 PT. CHARACTERS TO 1 PICA 2·4

CHARACTERISTICS

Beautiful Classic design extremely legible.
Excellent color, rich, warm, closely-knit texture.
Resembles both Goudy and Cloister in many details.
More masculine than Goudy. Shorter ascenders and descenders than Cloister, giving appearance of larger face, size for size.

HINTS ON USING

Its beauty should not be wasted on layouts lacking distinction.
Give attention to proper line measures, leading, margins.
Excellent in display sizes. The Bold lacks the grace of the Roman, and detracts from the charm of the Roman when used with it.

WHEN TO USE

Good on all kinds of paper.
Harmonizes with pen and ink illustrations, all line techniques, drawings with rich black areas; good with halftone subjects of artistic merit.
Not good for rotogravure. Fair results from offset reproduction.

COMBINES WITH

Derivatives: Kennerley Bold, Kenntonian (Intertype).

ACCESSORIES

Swash Italic Caps, Inline Roman Caps.
Old Style Figures.
"Cloister" (decorative) Initials. Printer's flowers of Classic design.
Thick and thin rules in combination.

COPY FOR WHICH SUITABLE

Merchandising copy for articles of fine craftsmanship, intrinsic worth, reliability, traditional excellence. Institutional copy for financial houses, substantial businesses.
Literary copy, literary products.
Copy addressed to men and/or women of taste.
Formal layouts.
Copy having important illustrations in line treatment.

AVAILABILITY

6 pt., 8, 9, 10, 11, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72.
Monotype, Intertype.

SANS SERIF GROUP

Metrolite No. 2

(with Metroblack No. 2)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890
abcdefghijklmnopqrstuvwxyz1234567890

TONAL INTENSITY 19

Metrolite is one of four faces of the Metro group, designed for the Mergenthaler Linotype Company by Dwiggins. It is less rigid and severe than Futura, making concessions in the direction of informality in its interpretation of the sans serif theory. It comes in four weights, Metrothin, Metrolite, Metromedium and Metroblack, cor-

UV	dplk	EF	A	pyg	B
Slight difference in weight of thick and thin stems.	Stems cut off diagonally.	Wide letters. Middle bar long.	Wide letter. Feet cut to line.	Short descenders.	Wide loops.
hx	e	t	f	a	Z
Wide letters.	Cross bar slants slightly.	Stem bends to right. Top cut slanting.	Top of loop flattened.	Stem bends out at bottom.	Cross bars heavy.

CHARACTERS PER PICA

6 pt., 3.4; 8 pt., 3; 10 pt., 2.4; 12 pt., 2.1; 14 pt., 1.8; 18 pt., 1.4; 24 pt., 1.1.

BASIC UNIT OF MEASUREMENT 12 PT. CHARACTERS TO 1 PICA 2·1

CHARACTERISTICS

Legible Sans Serif, tending towards informality.
Even color, texture crisp but otherwise uninteresting.
Slight difference in thickness between thick and thin parts of the letters.

HINTS ON USING

Four weights of Roman provided in this family, and a long scale of sizes, provide material for every contingency in problems calling for the use of a single type family without outside aid.
Lack of texture can be overcome by juxtaposition of blocks of type of different weights.
Intrinsic beauty best revealed on hard-surfaced paper.

WHEN TO USE

Prints well on any stock.
One or other of the weights will harmonize with almost any kind of illustration.
Excellent to accompany diagrammatic illustrations, blueprints, charts, mechanical drawings.
Excellent for offset and rotogravure reproduction.

COMBINES WITH

Derivatives: Metrothin, Metrolite, Metromedium, Metroblack.
Futura, Vogue, Franklin Gothic, Condensed Gothics.
Caslon, Baskerville, Bodoni, Bulmer, Scotch, Bookman.

ACCESSORIES

Rules, single or in parallel; square, circular dots.

COPY FOR WHICH SUITABLE

Selling copy for merchandise which is timely, smart, fashionable, exclusive.
Technical copy, especially if illustrated with charts, diagrams, mechanical drawings.
Articles implying precision; fine tools, watches, machine tools, motor cars.
Metromedium and Metroblack for heavy machinery, heavy installations, basic materials, fuel, chemicals, metals.

AVAILABILITY

6 pt., 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72.
Linotype, A. P. L.

OLD STYLE-CLASSIC GROUP

Nicolas Cochin

TONAL INTENSITY 12

French originality, good taste, and respect for classic forms are all combined in this design, originally produced in the eighteenth century. Despite the exaggerated length of ascenders and the comparatively enormous capitals, Nicolas Cochin has an individual classic beauty, due chiefly to the retention of the basic classic form, over which its characteristic innovations have been laid with no loss of legibility.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890
abcdefghijklmnopqrstuvwxyz1234567890

H h l b — Heavy caps, long ascenders.

S — Lower loop extends to left.

W — Middle apex low.

M — Heavy wide serifs. Sides slant.

N — Left stem looks short.

G — Cross bar low.

K — Note upper right serif.

g — Large incompleted loop.

t — Short letter.

f — Cross stroke slants.

y p — Long lower serif.

f — Small pinched loop.

CHARACTERS PER PICA

6 pt., 4; 8 pt., 3.6; 10 pt., 3.1; 12 pt., 2.6; 14 pt., 2.2; 18 pt., 1.7; 24 pt., 1.5.

BASIC UNIT OF MEASUREMENT 12 PT. CHARACTERS TO 1 PICA 2·6

CHARACTERISTICS

Good contrast between thick and thin strokes, resulting in sparkling and somewhat loose texture.
Notable chiefly for its long ascenders and descenders, making the Caps appear excessively large.
Legibility only fair.
Serifs on Caps excessively long.
Many deliberate irregularities give letters a hand-drawn appearance.

HINTS ON USING

Use sparingly, on account of low visibility.
If used as text, lead widely.
Bold Caps are excellent attention-getters.

WHEN TO USE

The smaller sizes need coated or plate finish stock.
Harmonizes well with illustrations of light, frivolous treatment or subject matter.
Unsatisfactory for both rotogravure and offset reproduction.

COMBINES WITH

Derivative: Nicolas Cochin Bold.
Sans Serifs, Gloria.

ACCESSORIES

A few alternative lower case Italic letters.
Old Style Figures.
Thick and thin rules in combination. Type ornaments.

COPY FOR WHICH SUITABLE

Selling copy for fashionable, frivolous, delicate, feminine merchandise.
"Period" copy, French, 18th century.
Copy addressed to women.
Announcements of festivals, theatricals, social gatherings.
De luxe presentations on fine paper.

AVAILABILITY

6 pt., 8, 10, 12, 14, 18, 24, 30, 36, 48, 60, 72.
Foundry, Monotype.

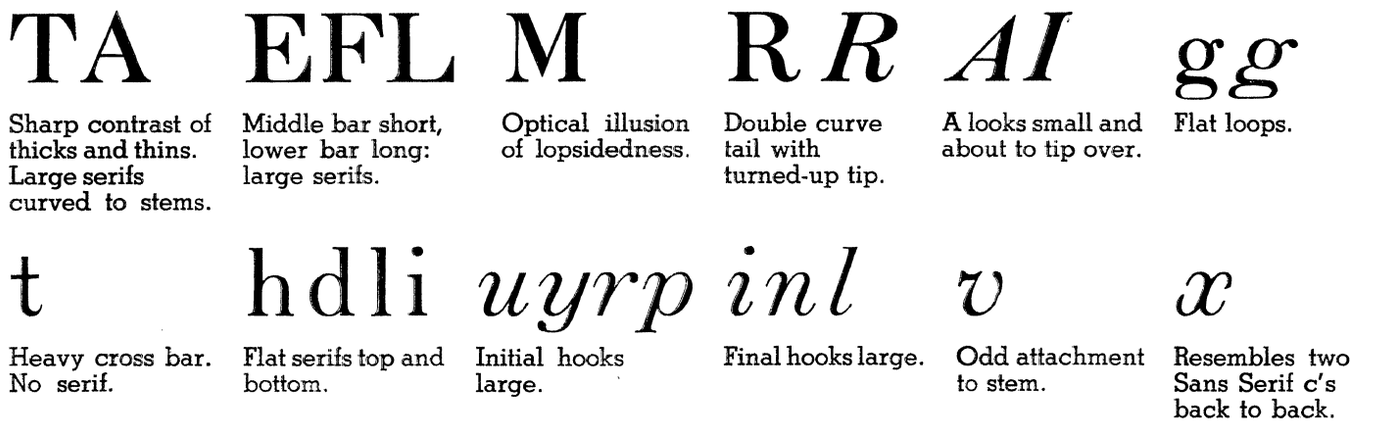
MODERN GROUP

Scotch

TONAL INTENSITY 18

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890
abcdefghijklmnopqrstuvwxyz1234567890

The typographic upset caused by Bodoni at the beginning of the nineteenth century resulted amongst other things in the design shown here, in Great Britain. Although diametrically opposed to Caslon, it has many naïve imperfections, just as the earlier face has. Perhaps these imperfections have helped to endear it; in any case it still plugs



TA — Sharp contrast of thicks and thins. Large serifs curved to stems.

EFL — Middle bar short, lower bar long: large serifs.

M — Optical illusion of lopsidedness.

R *R* — Double curve tail with turned-up tip.

AI — A looks small and about to tip over.

gg — Flat loops.

t — Heavy cross bar. No serif.

hdli — Flat serifs top and bottom.

uyrp — Initial hooks large.

inl — Final hooks large.

v — Odd attachment to stem.

x — Resembles two Sans Serif c's back to back.

CHARACTERS PER PICA

6 pt., 3.3; 8 pt., 3; 10 pt., 2.7; 11 pt., 2.5; 11½ pt., 2.4; 12 pt., 2.2; 14 pt., 1.9; 18 pt., 1.5; 24 pt., 1.1.

BASIC UNIT OF MEASUREMENT 12 PT. CHARACTERS TO 1 PICA 2·2

CHARACTERISTICS

One of the most legible faces.
Sharp thin serifs, mechanically drawn curves, strong contrast between thicks and thins.
An early derivative of Bodoni, retaining traces of the Old Style tradition.
Interesting texture produced by badly designed Caps, which cause unexpected black spots throughout the text.
Honest, convincing, without any pretense to elegance.

HINTS ON USING

Many naïve and badly drawn letters reveal bad design in large sizes, hence unsuitable as display type.
Italic pleasing and very legible.
Has no Bold face, so use is restricted.
Scotch No. 2 is a modified design, without the spotty effect noted above.

WHEN TO USE

Best on hard paper; fair to good on antique paper.
Lack of aggressiveness makes it suitable face to accompany all kinds of illustrations.
Satisfactory for offset and rotogravure reproduction.

COMBINES WITH

Bodoni derivatives for display.
Sans Serifs, Condensed Gothics.
Broadway, Ultra Modern.
Gloria, Mayfair Cursive, Mandate, Signal.

ACCESSORIES

Scotch (decorative) Initials (Linotype).
Thick and thin rules ("Scotch Rule").
Bernhard Cursive Ornaments (hairline swashes and flourishes).
Tapered Dashes.

COPY FOR WHICH SUITABLE

Selling copy for honest, well-made substantial products.
Scientific, statistical, factual copy.
Books and booklets.
Copy requiring plentiful use of Italics.
Copy requiring an unobtrusive type to convey the message.
Institutional copy, financial statements.
Copy addressed to matter-of-fact readers.

AVAILABILITY

6 pt., 8, 10, 11, 11½, 12, 14, 18, 24, 30, 36, 48.
Foundry, Machine.

SANS SERIF GROUP

Stellar

(with Stellar Bold)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890
abcdefghijklmnopqrstuvwxyz1234567890

TONAL INTENSITY 9

The most architectural of all type faces, produced by the Ludlow Typograph Company. Derived from a certain school of inscriptions in stone, it perpetuates the dignity and classic purity of one of the greatest periods of Italian art. It has reached the printed page directly from its architectural source, and not through the medium of the manuscript books, from which the early type founders got the basic designs for their alphabets. This specimen is set in 12 pt. size, although at first glance

C S T — Classic forms. Stems thicken at ends.

M — Sloping sides.

A E H — Cross bar extends in alternative caps.

U — Uncial (shaped like lower case).

e — Small loop.

h p — Long ascenders and descenders.

i — Diagonal dot.

g — Large lower loop.

y — Italian style.

CHARACTERS PER PICA

12 pt., 3.3; 14 pt., 2.9; 18 pt., 2.2; 24 pt., 1.7.

BASIC UNIT OF MEASUREMENT 12 PT. CHARACTERS TO 1 PICA 3·3

CHARACTERISTICS

Interesting variation of Sans Serif design. Slight difference in thickness between various parts of the letters, and thickening towards ends of stems in lieu of serifs.
Even color and texture without sparkle.
Long ascenders and descenders make type appear small for its point size.
Architectural in general character; beautifully designed Caps based on architectural inscriptions.

HINTS ON USING

Lack of interesting texture limits use for long copy, unless relieving accents are provided.
Letterspaced Caps in display convey impression of dignity and repose.
This face has no Italic and only two weights; use therefore restricted to copy which does not require dynamic treatment.
Display heads excellent in combination with Old Style-Classic faces.
This face has such strong personality that text sizes do not combine readily with text sizes of other faces.

WHEN TO USE

Good on any stock.
Good with halftones, graphatones.
Good for offset and rotogravure reproduction.

COMBINES WITH

Stellar Bold.
Sans Serifs, Old Style-Classic faces.

ACCESSORIES

Alternative Caps, A, E, H, with cross bars extending to left.
Simple rule arrangements.

COPY FOR WHICH SUITABLE

Architectural copy.
Any copy requiring restrained, dignified and impressive handling.
Institutional copy.
Formal announcements.
Copy for men and/or women of taste.

AVAILABILITY

12 pt., 14, 18, 24, 30, 36, 48, 60, 72.
Ludlow.

SQUARE SERIF GROUP

Stymie Medium

(set in 14 pt.)

ABCDEFGHIJKLMNOPQRSTUVWYZ
ABCDEFGHIJKLMNOPQRSTUVWX
abcdefghijklmnopqrstuvwxyzl234567
abcdefghijklmnopqrstuvwxyz567890

TONAL INTENSITY 30

This is the Lanston Monotype Machine Company's contribution to the Square Serif group. Type faces seem to need serifs to be highly legible, despite the functionalist theory behind the Sans Serif designs. The Square Serifs followed Futura, Kabel and the others in the group, and have taken hold of modernistic

AM Double serifs (extend both sides of stems).

UN Straight serifs, do not curve to stems.

G Cross bar extends far inwards.

Yy Cap has three double serifs, l. c. has two.

R Single (one way) serif on tail.

a Circular loop, square serif.

mn Double serifs on feet.

g Tail does not complete loop.

i Rectangular dot.

f Extends below line.

e No serifs.

c One serif.

CHARACTERS PER PICA

6 pt., 3.6; 8 pt., 3.3; 10 pt., 2.8; 12 pt., 2.1; 14 pt., 1.7; 18 pt., 1.5; 24 pt., 1.2.

BASIC UNIT OF MEASUREMENT 12 PT. CHARACTERS TO 1 PICA 2·1

CHARACTERISTICS

Typical Square Serif face. The serifs are of the same weight approximately as the stems, and the result is a face midway in legibility between the Old Style and Modern faces on the one hand, and the Sans Serifs on the other. Even rich color, with monotonous texture.
A mechanical looking face, aptly named.
Very little variation in widths of individual letters, which are considerably wider than other text faces.
A robust, honest face, without elegance, and with a touch of informality, due to its superficial resemblance to typewriting.

HINTS ON USING

Geometrically constructed layouts, with emphasis on right angles, help to bring out character of the type.
Short ascenders and descenders make type lines set close together; for more than a few lines of text, use leading. Owing to width of letters, easy reading lines run to wide measures.
The four weights of this family provide material for subtle design without resorting to outside help.

WHEN TO USE

Unless thin effect is desired, the Light face prints best on soft-surfaced stock. The other three weights good on any stock.
Weight range supplies suitable accompanying text for almost any kind of illustration.

COMBINES WITH

Practically interchangeable with Cairo, Karnak, Girder, Memphis.
Beton, Tower, Obelisk.
Sans Serifs, Gothics.
Caslon, Old Style, Scotch, Baskerville, Bookman.

ACCESSORIES

Alternative Caps.
Stymie Elongated Ascenders and Descenders.
Heavy rules.

COPY FOR WHICH SUITABLE

Copy expressing aspects of modernism when elegance is not implied.
Copy addressed to engineers, mechanics, technicians.
Strong selling copy requiring much display matter; poster effects.
Copy addressed to men.
Informal copy.

AVAILABILITY

6 pt., 8, 9, 10, 12, 14, 18, 24, 30, 36, 42, 48, 54, 60, 72. Foundry and Monotype (Stymie); Foundry (Girder); Intertype (Cairo); Ludlow (Karnak); Linotype, A.P.L. (Memphis).

BASIC UNITS OF MEASUREMENT

The following table gives the theoretical number of characters which can be set in a line measure of one pica for all sizes in which the faces are made from 6 to 36 pt. By multiplying this character count for one pica (THE BASIC UNIT OF MEASUREMENT) by the length or measure of the line in picas, the total character count of the line is determined. From the character count of the line, all problems of copy fitting are worked out.

Point Size	6	7	8	9	10	11	12	14	16	18	20 21 22	24	30	36
Adonis	·	·	3.5	·	3.1	·	2.7	2.3	·	1.6	·	1.4	·	·
Announcement	3.7	·	3.2	·	3.	·	2.6	2.1	·	1.7	·	1.3	1.1	.9
Antique	3.3	·	2.7	2.5	2.4	·	2.1	1.8	·	1.5	·	1.2	·	·
Antique Shaded	·	·	2.2	·	2.	·	1.7	1.5	·	1.2	·	.9	.8	.7
Arrighi	·	·	·	·	3.9	·	3.3	3.1	2.7	2.2	·	·	·	·
Artcraft	·	·	·	·	2.4	·	2.1	1.9	·	1.5	·	1.2	1.	.7
Artcraft Bold	3.3	·	2.9	·	2.4	·	2.1	1.8	·	1.4	·	1.1	.9	.7
Astree	·	·	·	·	3.7	·	3.2	2.5	·	1.8	·	1.5	1.2	1.
Baskerville	3.8	·	3.1	2.9	2.6	2.4	2.3	2.	1.7	1.7	·	1.3	.9	.7
Baskerville Bold	·	·	2.9	2.7	2.5	2.4	2.1	1.9	·	1.6	·	1.2	.9	.7
Benedictine Benedictine Book	3.8	3.4	3.1	2.8	2.5	2.3	2.2	1.9	·	1.6	·	1.2	1.	.9
Benedictine Bold	·	·	2.9	·	2.3	·	2.	1.7	·	1.4	·	1.1	.9	.8
Benton	3.6	·	3.2	·	2.8	·	2.4	2.2	·	1.7	·	1.2	1.	·
Bernhard Book	·	·	·	·	3.2	·	2.9	2.6	·	·	·	·	·	·
Bernhard Booklet	·	·	3.7	·	3.	·	2.5	2.1	·	1.8	·	1.5	1.2	1.
Bernhard Cursive	·	·	·	·	·	·	3.3	2.9	2.7	2.3	·	2.	1.7	1.4
Bernhard Cursive Bold	·	·	·	·	·	·	·	2.6	2.3	2.	·	1.8	1.5	1.3
Bernhard Fashion	·	·	·	·	·	·	2.8	2.4	·	2.	·	1.5	1.1	.9
Bernhard Gothic Light	4.1	·	3.6	·	3.	·	2.6	2.2	·	1.6	·	1.2	1.1	.9
Bernhard Gothic Medium	4.1	·	3.6	·	3.	·	2.6	2.2	·	1.6	·	1.2	1.1	.9
Bernhard Gothic Heavy	·	·	3.2	·	2.6	·	2.3	2.0	·	1.5	·	1.2	.8	.7
Bernhard Gothic Extra Heavy	·	·	·	·	·	·	2.	1.8	·	1.4	·	1.1	.8	.7
Bernhard Roman	·	·	·	·	3.6	·	2.8	2.6	2.4	2.1	·	1.9	1.7	1.4
Beton Medium	·	·	3.3	·	2.6	·	2.2	2.	·	1.6	·	1.2	.9	.8
Beton Bold	·	·	3.4	·	2.6	·	2.2	2.	·	1.5	·	·	·	·
Beton Extra Bold	·	·	·	·	·	·	1.8	1.5	·	1.3	1.1	1.	.7	·
Beton Wide	·	·	·	·	·	·	1.8	1.5	·	·	·	·	·	·
Beton Medium Condensed	·	·	4.5	·	3.7	·	2.8	2.4	2.2	1.8	·	1.5	1.2	1.
Beton Bold Condensed	·	·	·	·	·	·	·	2.	1.8	1.5	·	1.2	.9	.7
Beton Open	·	·	·	·	·	·	·	·	·	·	.7	.6	.5	.4
Bodoni	3.9	3.4	3.	·	2.5	·	2.3	2.1	1.9	1.7	1.5	1.3	1.2	1.
Bodoni Book	4.	3.5	3.2	3.	2.7	·	2.5	2.3	·	1.9	·	1.5	1.2	·
Bodoni Bold	3.5	3.3	2.9	·	2.4	·	2.2	2.	·	1.6	1.4	1.2	1.1	.9
Bodoni Bold Condensed	·	·	·	·	·	·	·	·	·	·	·	1.6	1.3	·
Bodoni Modern	·	·	2.4	·	2.	·	1.6	1.5	·	1.2	·	.9	·	·
Bodoni, Poster	·	·	2.4	·	2.	·	1.7	1.5	·	1.2	·	.9	.7	.5
Bodoni, Ultra	2.6	·	2.2	·	1.9	·	1.6	1.4	·	1.2	·	.9	.7	·
Bodoni, Ultra Ex. Condensed	·	·	·	·	·	·	·	·	·	1.7	·	1.3	1.	·
Bookface	3.5	·	3.1	·	2.6	·	2.1	1.9	·	1.5	·	1.1	.9	·
Bookman	3.5	3.3	3.1	2.9	2.6	2.4	2.2	1.9	·	1.5	·	1.1	·	·
Broadway	1.8	·	1.4	·	1.1	·	1.	.9	·	.7	·	.6	.5	.4

Point Size	6	7	8	9	10	11	12	14	16	18	20 21 22	24	30	36
Broadway Condensed	2.9	·	2.6	·	2.3	·	2.	1.6	·	1.2	·	1.1	.9	.7
Bulmer	4.	·	3.2	·	3.	·	2.6	2.2	·	1.9	·	1.4	1.	.9
Cairo	3.4	·	3.	·	2.5	·	2.1	1.8	·	1.5	·	1.1	1.	.9
Cairo Bold	3.4	·	3.	·	2.5	·	2.1	1.8	·	1.5	·	1.1	1.	.8
Camelot	4.2	·	3.5	·	2.8	·	2.5	·	·	2.1	·	1.8	1.4	1.
Cameo	·	·	·	·	·	·	1.8	1.5	·	1.3	·	1.	.8	.6
Cameo Italic	·	·	·	·	·	·	1.6	1.4	·	1.2	·	1.	.8	.6
Cartoon	·	·	1.6	·	1.4	·	1.2	1.	·	.8	·	.6	.5	·
Caslon 471; True Cut	4.	·	3.4	3.1	3.	2.7	2.4	2.1	·	1.9	1.5	1.3	1.1	.9
Caslon (Intertype)	3.7	·	3.1	·	2.8	2.5	2.2	2.	·	1.9	·	1.4	1.2	·
Caslon Old Face (Intertype)	·	·	·	·	·	·	·	·	·	1.9	·	1.3	1.1	.9
Caslon (Linotype)	·	3.4	3.1	3.	2.8	2.4	2.2	1.9	·	·	·	·	·	·
Caslon Old Face (Linotype)	4.	·	3.4	3.1	3.	2.7*	2.4	2.1	·	1.9	1.5	1.3	1.1	.9
*11½ pt. 2.5														
Caslon No. 2 (Linotype)	3.8	·	3.2	·	2.6	2.4	2.3	·	·	·	·	·	·	·
Caslon No. 3 (Linotype)	3.6	3.3	3.1	2.7	2.5	·	2.1	1.8	·	1.3	·	1.1	.9	·
Caslon No. 137 (Linotype)	·	3.6	3.2	2.9	2.6	2.4	2.2	·	·	·	·	·	·	·
Caslon Bold	3.2	·	3.	·	2.2	·	1.9	1.6	·	1.2	·	1.	.9	.7
Caslon Bold Condensed	4.5	·	3.7	·	3.2	·	2.5	2.	·	1.7	·	1.4	1.1	.9
Caslon Bold Ext. Condensed	·	·	·	·	·	·	·	2.6	·	2.1	·	1.7	1.4	·
Caslon O. F. Heavy (Lud.)	·	·	3.	·	2.4	·	2.1	1.7	·	1.4	·	1.1	.9	.7
Centaur	·	·	·	·	3.4	·	2.9	2.5	2.2	1.9	·	1.5	1.3	.9
Century Expanded	3.4	3.1	2.8	2.6	2.4	2.3	2.1	1.8	·	1.5	·	1.2	1.	.8
Century Bold	3.4	3.1	2.8	2.6	2.4	·	2.1	1.8	·	·	·	·	·	·
Century Bold Condensed	·	·	·	·	·	·	·	·	·	2.	·	1.6	·	·
Century Bold Cond. Italic	·	·	·	·	·	·	·	·	·	1.6	·	·	·	·
Cheltenham Old Style	·	·	3.4	3.1	2.9	2.6	2.5	2.2	·	2.	1.8	1.5	1.2	·
Cheltenham Bold	3.3	·	2.8	·	2.3	2.2	2.1	1.8	·	1.5	·	1.2	1.	·
Cheltenham Bold Cond.	4.1	·	3.4	·	2.9	·	2.5	2.2	·	1.9	·	1.4	1.	.8
Cheltenham Bold Ext. Cond.	·	·	·	·	·	·	3.1	2.5	·	2.3	·	1.8	1.5	1.1
Cheltenham Bold Extended	·	·	·	·	·	·	1.8	1.4	·	1.1	·	.8	.7	.6
Cheltenham Bold Outline	·	·	·	·	·	·	·	·	·	1.5	·	1.1	.9	.7
Cheltenham Condensed	·	·	3.4	·	2.9	·	2.5	2.2	·	2.1	·	1.6	1.3	·
Cheltenham Med. Cond.	·	·	·	·	·	·	·	·	·	2.	·	1.5	1.3	·
Cheltenham Wide	3.3	·	2.9	·	2.5	·	2.3	1.9	·	1.6	·	1.3	1.1	.9
Cheltonian	·	3.7	3.4	·	2.9	·	2.5	·	·	1.9	·	1.5	1.2	1.
City Compact	·	·	2.8	·	2.3	·	2.1	1.8	·	1.5	·	1.1	.8	·
City Compact Bold	·	·	·	·	·	·	2.	1.7	·	1.5	·	1.2	1.	.8
Clearface	·	·	·	·	·	·	·	1.9	·	1.6	·	1.3	1.1	·
Clearface Bold	·	·	·	·	·	·	·	·	·	1.6	·	1.2	1.	.8
Clearface Bold Italic	·	·	·	·	·	·	·	1.9	·	1.5	·	1.2	1.	.8
Cloister	4.	·	3.4	·	3.1	2.9	2.7	2.4	·	2.	·	1.5	1.2	1.
Cloister Bold	3.6	·	3.1	·	2.7	·	2.4	2.2	·	1.8	·	1.4	1.2	1.
Cloister Wide	3.6	·	3.1	·	2.7	·	2.5	2.2	·	·	·	·	·	·
Cloister Black	3.8	·	3.6	·	3.	·	2.4	1.8	·	1.5	·	1.3	1.1	.9
Cochin	3.7	3.3	3.1	3.	2.8	·	2.1	1.8	·	1.5	·	1.1	.9	.8
Cochin Italic	3.8	3.4	3.2	3.1	2.8	·	2.1	1.8	·	1.6	·	1.2	1.	.8
Cochin Bold	3.5	·	2.8	·	2.3	·	2.	1.6	·	1.3	·	.9	.8	.7
Cochin Bold Italic	3.3	·	3.	·	2.3	·	2.	1.6	·	1.3	·	.9	.8	.7
Cooper	3.9	·	3.3	·	2.5	·	2.2	1.9	1.7	1.6	·	1.2	1.	.8

Point Size	6	7	8	9	10	11	12	14	16	18	20 21 22	24	30	36
Cooper Black	3.1	·	2.5	·	2.1	·	1.8	1.5	·	*1.1	·	†.9	.7	.6
*Machine 1.4. †Machine 1.1.														
Corvinus Light	·	·	4.3	·	3.5	·	3.	2.5	2.	1.8	·	1.6	1.1	.9
Corvinus Medium	·	·	3.8	·	2.8	·	2.4	2.2	1.8	1.6	·	1.4	1.	.8
Corvinus Bold	·	·	3.2	·	2.7	·	2.2	2.	1.7	1.5	·	1.2	.9	.7
Cushing Antique	·	·	·	·	·	·	2.4	2.	·	1.5	·	1.2	1.	.8
Deepdene	4.6	·	3.7	·	3.1	·	2.7	2.4	2.1	1.9	·	1.5	1.2	1.1
Deepdene Italic	5.4	·	4.5	·	3.7	·	3.2	2.9	2.6	2.2	·	1.7	1.4	1.2
Deepdene Bold	4.4	·	3.6	·	3.	·	2.5	2.2	·	1.7	·	1.4	1.1	.9
Deepdene Bold Italic	4.4	·	3.6	·	3.2	·	2.7	2.5	·	1.9	·	1.6	1.2	1.
Della Robbia	4.2	·	3.4	·	2.7	·	2.3	2.1	·	1.5	·	1.2	.9	.8
De Vinne	3.5	·	3.1	2.9	2.6	2.3	2.2	1.9	·	·	·	·	·	·
Diane	·	·	·	·	·	·	·	2.9	·	2.4	·	1.9	1.3	·
Eden Light	·	·	·	·	·	·	2.6	2.4	·	1.9	·	1.5	1.2	1.
Eden Bold	·	·	·	·	·	·	·	2.2	·	1.7	·	1.3	1.1	.9
Egmont Light	·	·	3.6	·	3.	·	2.7	2.3	·	1.7	·	1.2	·	·
Egmont Medium	·	·	3.5	3.	2.7	·	2.4	2.	·	1.5	·	1.3	1.1	.9
Egmont Bold	·	·	3.2	·	2.8	·	2.4	·	·	1.7	·	1.4	1.2	.8
Electra	·	·	3.2	·	2.6	2.5	2.4	2.1	·	·	·	·	·	·
Elzevir	3.7	·	3.	2.8	2.6	2.4	2.2	2.	·	1.6	·	1.2	·	·
Engraver's Old English	4.	·	3.3	·	3.	·	2.4	2.2	·	1.5	·	1.3	1.1	.9
Erbar Bold Condensed	·	·	·	·	3.4	·	3.1	2.7	·	2.1	·	1.7	*1.5	†1.2
Erbar Light Condensed	·	·	·	·	3.4	·	3.1	2.7	·	2.2	·	1.8	*1.6	†1.4
*28 point. †34 point.														
Estienne	·	·	3.3	·	2.9	·	2.6	2.4	2.2	2.	·	·	·	·
Eve Light	·	·	3.2	·	2.9	·	2.6	2.4	·	2.1	·	1.8	1.3	1.1
Eve Heavy	·	·	3.	·	2.8	·	2.5	2.2	·	1.9	·	1.6	1.1	1.
Excelsior	3.1	2.8	2.6	2.5	2.4	2.2	2.2	2.2	·	·	·	·	·	·
Franklin Gothic	·	·	2.4	·	2.1	·	1.8	1.6	·	*1.5	·	†1.2	1.	.8
*Ludlow 1.3. †Ludlow 1.														
Franklin Old Style	3.6	3.5	3.2	2.9	2.7	2.5	2.3	2.	·	1.7	·	·	·	·
Futura Light	4.4	·	3.8	·	3.1	·	2.7	2.2	2.	1.8	·	1.4	1.	.7
Futura Medium	4.4	·	3.8	·	2.8	·	2.5	2.1	1.9	1.7	·	1.3	1.1	.8
Futura Demibold	·	·	3.5	·	2.6	·	2.2	1.9	1.8	1.6	·	1.2	1.	.8
Futura Bold	·	·	3.	·	2.4	·	2.	1.8	1.6	1.5	·	1.2	.8	.6
Futura Black	·	·	·	·	·	·	·	·	·	·	1.1	1.	.8	.6
Futura Inline	·	·	·	·	·	·	·	·	·	.9	.8	.7	.6	.5
Futura Display	·	·	·	·	·	·	·	2.	1.7	1.4	·	1.3	.9	.7
Futura Bold Condensed	·	·	3.7	·	3.1	·	2.7	2.4	2.2	2.	·	1.7	1.2	1.
Garamond(t)	3.7	·	3.3	·	2.9	2.6	2.5	2.3	2.	1.8	·	1.4	1.1	1.
Garamond (Lud.)	·	·	3.6	·	3.1	·	2.6	2.4	2.1	1.9	·	1.5	1.2	1.
Garamond Bold	·	·	3.2	·	2.7	·	2.5	2.2	·	1.7	·	1.3	1.1	.9
Garamond No. 2 (Lino.)	4.	·	3.4	3.	2.8	2.5	2.3	2.1	·	1.8	·	1.2	1.1	.8
Garamond No. 3 (Lino.)	4.	·	3.3	3.	2.8	2.5	2.3	2.1	·	1.8	·	1.2	1.1	.8
Garamond No. 3 Bold (Lino.)	3.6	·	3.1	·	2.5	·	2.	1.9	·	1.5	·	1.1	1.	·
Gillies Gothic Light	·	·	·	·	·	·	·	·	·	2.3	·	1.7	1.5	1.2
Gillies Gothic Bold	·	·	·	·	·	·	·	·	·	2.2	·	1.6	1.4	1.1
Girder (See Memphis)														
Gloria	·	·	3.3	·	3.	·	2.5	·	·	1.8	·	1.5	1.2	1.
Gothic No. 16	·	·	·	·	2.1	·	1.9	1.6	·	1.5	·	1.2	1.	·
Gothic No. 18	·	·	·	·	·	·	2.6	2.2	·	2.	·	1.6	·	·

Point Size	6	7	8	9	10	11	12	14	16	18	20 21 22	24	30	36
Gothic, Alternate	·	·	·	·	·	·	3.2	2.7	·	2.3	·	1.8	1.5	·
Goudy Bold	3.5	·	3.	·	2.5	·	2.2	1.8	·	1.5	·	1.2	1.1	.9
Goudy Medieval	·	·	·	·	·	·	·	2.8	·	2.4	·	1.6	1.3	1.
Goudy Modern	·	·	·	·	·	·	2.6	2.1	·	1.8	·	1.4	1.	.9
Goudy Old Style	3.8	·	3.3	·	2.7	·	2.4	2.	·	1.5	·	1.2	1.	.9
Goudy Sans Serif	·	·	·	·	·	·	·	2.2	·	1.8	·	1.4	1.	.9
Goudy Type	3.9	·	2.8	·	2.6	·	2.4	2.	·	1.5	·	1.1	1.	.8
Granjon	4.	·	3.4	3.	2.8	2.7	2.5	2.2	·	2.	1.8	1.3	1.1	1.
Gravure	·	·	·	·	·	·	2.3	1.9	·	1.6	·	1.1	.9	.7
Greco Bold	·	·	·	·	2.	·	1.7	1.4	·	1.2	·	1.	.7	.6
Hobo	3.6	·	2.8	·	2.2	·	1.8	1.7	·	1.3	·	1.	·	.6
Ideal News	·	·	3.2	3.	3.	2.9	2.9	2.8	2.6	2.4	·	2.	·	·
Ionic	3.2	2.9	2.6	2.4	2.3	·	2.1	·	·	·	·	·	·	·
Italian Old Style	·	·	3.6	·	2.8	·	2.4	2.1	·	1.9	·	1.4	1.	.9
Janson	·	·	3.	·	2.5	2.4	2.3	2.1	·	·	·	·	·	·
Kabel Light	4.1	·	3.6	·	2.9	·	2.5	2.2	·	2.	·	1.7	1.2	.9
Kabel Bold	4.	·	3.2	·	3.	·	2.2	2.	·	1.8	·	1.6	1.1	.9
Kabel Black	3.5	·	2.6	·	2.	·	1.9	1.7	·	1.3	·	1.1	.9	.7
Karnak Light	·	·	3.1	·	2.4	·	2.1	1.8	·	1.4	·	1.1	.9	.7
Karnak Medium	·	·	3.	·	2.3	·	2.	1.7	·	1.3	·	1.	.8	.6
Karnak Black	·	·	·	·	·	·	·	1.5	·	1.1	·	.9	·	·
Karnak Black Condensed	·	·	·	·	·	·	·	·	·	·	·	1.3	·	.9
Kennerley	3.8	·	3.1	2.9	2.7	2.6	2.4	2.2	·	1.9	·	1.3	1.	.9
Korinna	3.6	·	2.9	2.7	2.4	·	2.1	1.8	·	·	·	·	·	·
Laureate	·	·	·	·	·	·	·	·	·	1.5	·	1.1	.9	.7
Litho Roman	3.1	·	2.7	·	2.2	·	1.9	1.4	·	1.2	·	.9	.8	.7
Lorimer	3.4	·	2.9	2.6	2.5	·	2.2	·	·	·	·	·	·	·
Lucian	·	·	·	·	3.1	·	2.8	2.5	2.1	2.	1.8	1.6	1.2	.9
Lucian Bold	·	·	·	·	2.6	·	2.4	1.9	1.7	1.5	1.4	1.3	1.	.7
Ludlow Black	·	·	2.3	·	1.8	·	1.7	1.4	·	1.1	·	.9	.7	.6
Ludlow Black Italic	·	·	·	·	·	·	1.6	1.3	·	1.1	·	.8	.7	.6
Lutetia	·	·	·	·	3.5	·	3.1	2.5	·	2.	·	1.7	1.2	·
Mandate	·	·	·	·	·	·	·	·	·	1.6	·	1.2	·	.8
Medieval	3.5	·	3.1	2.8	2.5	·	2.2	2.	·	1.6	·	1.2	·	·
Memphis Light	3.4	·	3.2	2.8	2.5	·	2.1	1.8	·	1.5	·	1.1	1.	.8
Memphis Medium	3.4	·	3.2	2.8	2.5	·	2.1	1.8	·	1.5	·	·	·	·
Memphis Bold	3.4	·	3.2	2.8	2.5	·	2.1	1.8	·	1.5	·	1.1	1.	.8
Memphis Extra Bold	·	·	·	·	2.1	·	1.7	1.5	·	1.3	·	1.	·	·
Metrolite	3.4	·	3.	·	2.4	·	2.1	1.8	·	1.4	·	1.1	.9	.7
Metromedium	3.7	·	3.4	·	2.7	·	2.3	2.	·	1.6	·	1.2	1.	.8
Metrothin	3.7	·	3.4	·	2.7	·	2.3	2.	·	1.6	·	1.2	1.	.9
Metroblack	3.4	·	3.	·	2.4	·	2.1	1.8	·	1.4	·	1.1	.9	.7
Metropolis Light	·	·	3.	·	2.8	·	2.5	2.2	·	1.9	·	1.6	1.1	.9
Metropolis Bold	·	·	2.4	·	2.1	·	1.8	1.5	·	1.3	·	1.	.7	.5
Narciss	·	·	·	·	2.4	·	2.	1.9	·	1.6	1.3	1.1	1.	·
Neuland	·	·	·	·	1.6	·	1.4	1.1	·	.8	·	.6	.5	.3
New Caslon (A.T.F.)	4.2	·	3.3	·	2.5	·	2.1	1.7	·	1.3	·	1.	.8	.7
Nicolas Cochin	4.	·	3.6	·	3.1	·	2.6	2.2	·	1.7	·	1.5	·	1.1
Nicolas Cochin Bold	·	·	·	·	2.6	·	2.4	2.1	·	1.9	·	1.7	1.4	·

Point Size	6	7	8	9	10	11	12	14	16	18	20 21 22	24	30	36
Nicolas Jenson	·	·	·	·	·	·	·	2.4	·	1.9	·	1.4	1.1	1.
Nicolas Jenson Bold	·	·	·	·	·	·	2.5	2.2	·	·	·	·	·	·
Nicolas Jenson Open	·	·	·	·	·	·	·	·	·	1.5	·	1.2	1.	.8
Nubian	2.1	·	1.6	·	1.4	·	1.2	1.	·	.8	·	.7	.6	.5
Number 1 (Lino.)	3.2	3.1	2.9	2.6	2.5	2.3	2.1	·	·	·	·	·	·	·
Number 16 (Lino.)	3.1	2.9	2.6	2.4	2.3	·	2.	1.7	·	·	·	·	·	·
Number 21 (Lino.)	3.6	3.2	3.1	2.9	2.6	2.4	2.2	·	·	·	·	·	·	·
Number 11 (Lud.)	·	·	·	·	·	·	·	1.6	·	1.3	·	1.1	·	·
Number 11 Bold (Lud.)	3.3	·	2.7	·	2.4	·	2.2	1.7	·	1.4	·	1.1	.9	.8
Obelisk	·	·	·	·	·	·	·	·	·	2.4	·	2.1	1.7	1.2
Old English	·	·	3.	·	2.6	·	2.3	2.	·	1.7	·	1.3	1.1	·
Old Style No. 1	3.5	3.2	3.	2.8	2.6	2.5	2.3	1.9	·	1.8	·	·	·	·
Old Style No. 3	3.6	·	3.2	·	2.8	·	2.4	·	·	·	·	·	·	·
Old Style No. 7	3.7	3.4	3.2	3.	2.7	2.5	2.3	2.	·	1.5	·	1.1	·	·
Old Style No. 9	·	·	3.1	2.9	2.6	·	·	·	·	·	·	·	·	·
Old Style, Original	3.6	·	3.	·	2.7	·	2.3	2.	·	·	·	·	·	·
Opticon	·	2.8	2.6	·	·	·	·	·	·	·	·	·	·	·
Orplid	·	·	·	·	·	·	·	·	·	1.	·	.8	.6	.5
Pabst Extra Bold	·	·	·	·	2.	·	1.7	1.5	·	1.2	·	.9	·	·
Pabst Extra Bold Condensed	·	·	·	·	2.3	·	2.	1.7	·	1.6	·	1.2	1.1	.9
Paragon	3.1	2.8	2.6	·	·	·	·	·	·	·	·	·	·	·
Paramount	4.2	·	3.8	·	3.	·	2.5	2.2	·	2.	·	1.6	1.4	1.2
Parsons	4.	·	3.6	·	2.9	·	2.4	2.	·	1.6	·	1.2	1.	.8
Phenix	·	·	·	·	·	·	·	·	·	·	·	2.3	2.	1.5
Piranesi	·	·	3.8	·	3.1	·	2.7	2.3	·	1.9	·	1.4	1.1	1.
Piranesi Bold	4.1	·	3.1	·	2.9	·	2.5	2.1	·	1.7	·	1.2	1.1	1.
Powell	·	·	·	·	·	·	·	1.7	·	1.3	·	1.	.9	.7
Regal	3.1	2.9	2.8	2.6	2.4	·	·	·	·	·	·	·	·	·
Remson	3.4	·	2.9	2.6	2.5	·	2.2	·	·	·	·	·	·	·
Rivoli	·	·	·	·	3.3	·	3.	2.3	·	2.	·	1.7	1.3	1.1
Ronaldson	3.5	3.2	3.	2.8	2.6	2.5	2.3	·	·	·	·	·	·	·
Rosetti	3.8	·	3.3	·	3.	·	2.6	2.1	·	1.8	·	1.3	1.	.8
Rugged Black	·	·	·	·	2.1	·	1.8	1.6	·	1.4	·	1.1	.9	·
Scotch *11½ point, 2.4	3.3	·	3.	·	2.7	*2.5	2.2	1.9	·	1.5	·	1.1	.9	.7
Scotch No. 2	·	·	3.2	2.9	2.5	2.4	2.2	·	·	·	·	·	·	·
Signal Light	·	·	·	·	·	·	·	2.8	2.5	2.2	·	1.4	1.2	·
Signal Medium	·	·	·	·	·	·	·	·	·	1.9	·	1.5	1.1	·
Signal Bold	·	·	·	·	·	·	·	·	·	·	·	1.5	1.1	·
Slim Black	·	·	·	·	·	·	·	·	·	·	·	1.6	1.3	1.
Sphinx	3.	·	2.3	·	1.9	·	1.4	·	·	1.1	·	.8	.6	.5
Square Gothic	3.2	·	2.8	·	2.3	·	2.1	1.7	·	1.3	·	1.	.8	.7
Square Gothic Bold	·	·	·	·	·	·	1.9	1.5	·	1.3	·	1.	.8	.7
Stellar	·	·	·	·	·	·	3.3	2.9	·	2.2	·	1.7	1.3	1.1
Stellar Bold	·	·	4.	·	3.2	·	2.9	2.5	·	2.	·	1.4	1.2	1.
Stygian	·	·	·	·	·	·	·	1.6	·	1.2	·	·	·	.7
Stygian Italic	·	·	·	·	·	·	·	1.7	·	1.2	·	1.1	.9	.8
Stymie Light	3.7	·	3.2	·	2.9	·	2.1	2.	·	1.5	·	1.3	1.	.9
Stymie Medium	3.6	·	3.3	·	2.8	·	2.1	1.7	·	1.5	·	1.2	1.	.8
Stymie Bold	3.3	·	2.8	·	2.3	·	2.1	1.6	·	1.3	·	1.	.8	.7

Point Size	6	7	8	9	10	11	12	14	16	18	20 21 22	24	30	36
Tempo Light	·	·	3.6	·	3.2	·	2.7	2.3	·	1.8	·	1.3	1.1	.9
Tempo Medium	·	·	3.4	·	3.	·	2.7	2.2	·	1.7	·	1.3	1.1	.9
Tempo Bold	·	·	3.2	·	2.5	·	2.3	2.	·	1.5	·	1.1	1.	.8
Tempo Heavy	·	·	·	·	2.4	·	2.	1.8	·	1.2	·	1.	.8	.6
Tempo Bold Condensed	·	·	·	·	·	·	2.9	2.5	·	2.	·	1.5	.9	.1
Textype	3.2	3.	2.9	2.6	2.4	·	2.2	2.	·	·	·	·	·	·
Tower	·	·	·	·	·	·	3.1	2.6	·	2.1	·	1.8	1.2	·
Trafton Script	·	·	·	·	·	·	·	3.2	2.7	2.5	·	1.9	1.7	1.6
Ultra Modern*	·	·	·	·	·	·	·	2.	·	1.5	·	1.2	1.	.8
Ultra Modern Bold	·	·	·	·	·	·	·	1.9	·	1.4	.	1.	.9	.7
Ultra Modern Bold Italic	·	·	·	·	·	·	2.	1.9	·	1.5	·	1.1	.9	.7
Vogue	3.6	·	3.4	·	2.9	·	2.4	2.2	·	1.7	·	1.3	1.1	.9
Vogue Bold	3.6	·	3.4	·	2.9	·	2.4	2.2	·	1.6	·	1.2	1.	.9
Vogue Extra Bold	·	·	3.	·	2.4	·	2.1	1.9	·	1.5	·	1.2	.9	.8
Vogue Bold Condensed	·	·	·	·	·	·	3.2	2.8	·	2.3	·	1.8	1.5	1.2
Vulcan Bold	·	·	·	·	2.1	·	1.9	1.6	·	1.3	1.1	1.	·	·
Weiss Roman	·	·	3.7	·	3.1	3.	2.6	2.3	2.	1.8	·	1.4	1.	.8
Weiss Roman Bold	·	·	3.7	·	3.1	3.	2.6	2.2	1.8	1.6	·	1.3	1.	.8
Zeppelin	·	·	·	·	·	·	·	·	·	1.9	·	1.5	1.2	.8

*For Ultra Bodoni see under Bodoni.

Copy set in all caps will occupy from 50 to 60 per cent more space than the same copy set in the regular way, for which the foregoing tables supply the figures necessary for calculation.

All-cap copy should have special consideration, because some alphabets require letterspacing to make all-cap copy legible. Generally speaking, all-cap copy in text sizes is not as legible as lower case. When used in display sizes, letterspacing is practically imperative. All-cap copy should, therefore, be considered as a special problem in design, no matter what the size.

INTERCHANGEABILITY OF TYPE FACES

The following schedule shows type faces which are practically identical in appearance, manufactured under the same or different names by different type founders.

This list will be found useful in substituting a face for one already specified, and for specifying Italic, Bold face, and other variants to go with the face specified if it is lacking in these particulars.

A.T.F.	Bauer	Continental	Monotype	Linotype	Intertype	Ludlow
Bookman			Bookman	Bookman	Bookface	Bookman
	Beton				Beton	
Caslon 471			Caslon 337	Caslon Old Face	Caslon Old Face	Caslon True Cut
Cheltenham Old Style			Chelten-ham	Chelten-ham	Chelto-nian	Chelten-ham
Cloister			Cloister	Cloister	Cloister	Nicholas Jensen (Eusebius)
Cooper Black			Cooper Black	Pabst Extra Bold	Rugged Black	Ludlow Black
	Corvinus					Eden
Franklin Gothic			Franklin Gothic	Number 16	Number 16	Square Gothic
	Futura		Sans Serif (20th Century)	Spartan	Vogue	Tempo
				Erbar	Vogue Condensed	
Garamond			Garamont	Garamond No. 3	Garamond	Garamond
Goudy O. S.			Goudy O. S.			Number 11 L
Goudy Bold			Goudy Bold			Number 11 B
Gravure		Narcissus		Narciss		Cameo
		Greco Bold		Vulcan Bold		
Paramount		Eve Bold				
Rivoli		Eve				
Stymie		Girder	Stymie	Memphis	Cairo	Karnak
Tower				Ionic Condensed		Obelisk
Ultra Bodoni				Poster Bodoni		Bodoni Modern

WEIGHTS OF SQUARE SERIF FACES

The Square Serif faces have a range of four weights, but there is considerable variation among the FOUNDER'S NAMES for these weights.

When the Square Serif faces are specified, the correct founder's nomenclature should be used, otherwise a weight not intended by the typographer may find its way into the make-up, especially when one interchangeable face is substituted for the one specified.

To add to the confusion, some founders do not make the complete range of four weights.

The following schedule gives the correct terminology for the various weights. Weight names have approximately the same weight as any other weight name in the same column.

Founder	Name of Face	Light Weight	Medium Weight	Bold Weight	Extra Bold Weight
A.T.F.	Stymie	Light	Medium	Bold	Black
Bauer	Beton	Light	Medium	Bold	Extra Bold
Continental	Girder	Light	Medium	Heavy	
Ludlow	Karnak	Light	Intermediate	Medium	Black
Monotype	Stymie	No. 190	No. 290	Rockwell	No. 390
Intertype	Cairo	Light		Bold	
	Beton	Light		Bold	
Linotype	Memphis	Light	Medium	Bold	Extra Bold

WEIGHTS OF SANS SERIF FACES

The Sans Serif faces have a range of four weights, but confusion arises in the specification of weights because of lack of standardization of weight names.

To avoid the pitfalls inherent in this confusion of names, Sans Serif faces should always be specified by the FOUNDER'S NAME, as given in the schedule below.

Each weight variant has approximately the same weight as other weights in the same column; similar weight names in different columns do not mean the same weights. This contradictory nomenclature must be watched when one face is substituted for another.

Founder	Name of Face	Light Weight	Medium Weight	Bold Weight	Extra Bold Weight
A.T.F.	Bernhard Gothic	Light	Medium	Heavy	Extra Heavy
Bauer	Futura	Light	Medium	Demibold	Bold
Continental	Kabel	Light	- - - - - - - Bold - - - - - - -		Black
Intertype	Vogue	Light	- - - - - - - Bold - - - - - - -		Extra Bold
	Futura	Light — Book — Medium		Demibold	Bold
Ludlow	Tempo	Light	Medium	Bold	Heavy
Monotype	Sans Serif	Light	Medium	Bold	Extrabold
	20th Century	Light	Medium	Bold	Extrabold
	Goudy Sans Serif	Light		Bold	
Linotype	Metro	thin	lite	medium	black
	Erbar		Light	Bold	
	Spartan	Light	Medium	Heavy	Black